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OTTO LANGEY'S

New and Revised Edition
OF
CELEBRATED
MUSIC.

CLARINET

CARL FISCHER, Inc.
BOSTON. COOPER SQUARE CHICAGO.
NEW YORK.

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NOTE: The black points (●) denote the closed holes
and the white points (○) the holes open.
The numbers indicate the keys to be opened or closed.
The letters A, B, C, indicate the extra fingerings
for keys 1, 2, 3.
Each little finger is used on four different keys as
is also the first finger of the right hand which has
in addition its hole to open and close.

DESCRIPTIVE TABLE FOR THE BOEHM CLARINET

WITH VARIOUS EXAMPLES ILLUSTRATING ITS MANY ADVANTAGES

by C. ROSE.

Professor at Paris Conservatory.

The diagram illustrates the fingerings for the Boehm system clarinet across 120 numbered examples. The left side shows the clarinet with fingerings for the left hand (Thumb, 1st Finger, 2nd Finger, 3rd Finger, Little Finger) and right hand (1st Finger, 2nd Finger, 3rd Finger, Little Finger). The right side shows the clarinet with fingerings for various keys and trillings. The examples are numbered 1 through 120, corresponding to the numbers at the bottom of the chart. The musical notation below the chart consists of two staves of sixteenth-note patterns.

Close the thumb hole

Again close the thumb hole and open the 13th key

Left hand

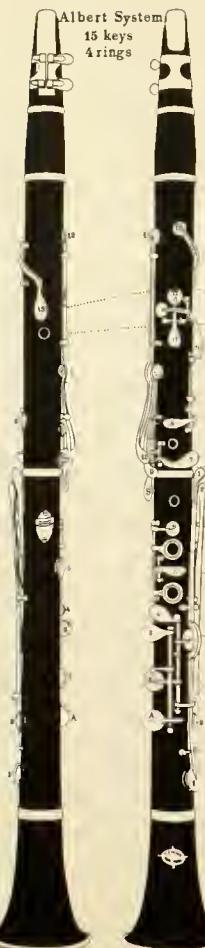
Right hand

Ex. 1 2. 3. 4. 5. 6. 6. 7. 8. These numbers correspond to the examples below.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81.

EXAMPLES

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N^o 25

The black dots ● are closed holes
The zeros ○ are open holes
The numbers on the keys indicate the holes,
that must be opened or closed
The letter S indicate the side E♭ and B♭ Key
The letter A the duplicate F♯ and C♯ action

SCALE FOR THE CLARINET WITH 15 KEYS.

GIVING VARIOUS EXAMPLES ON THE USE OF THE F♯ AND C♯ ACTION, ALSO SIDE E♭ AND B♭ KEY,
WITH SEVERAL OTHER EXAMPLES AND FACILITIES OF FINGERING

by C. ROSE.

Professor of the Clarinet, of Paris Conservatory.

Close the thumb hole. Open the thumb hole Reclose the thumb hole and raise the 13th key

Pipe Key or 15th Key...
Thumb hole 11th Key
10th Key
9th Key 10th Key
7th Key 9th Key 1st Key
6th Key 2nd Key
5th Key 3rd Key
4th Key 4th Key
3rd Key 3rd Key

A A 0

Examples. I 2 3 4 5 6 7 8 9 10 II 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

EXAMPLES N° 1

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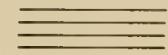
NOTE. The 15 keyed Clarinet, which is the most desirable common system, on both upper and lower joints, is the easiest to obtain. By means of the rings on the upper joint, the intonation of the ♯ is made by stopping the thumbhole alone and the ♭ is obtained by stopping the key No 13 or thumb key. By stopping the thumbhole and opening the key No 13 or thumb key, the improvement does away with the use of the ♭ key in making those his improvement does away with many passages in sharp keys much less difficult, thus making the execution of many inventions in addition to those already mentioned. Various other keys have been invented, but they are of doubtful value and are not recommended.

Avoid these fingerings as much as possible, except in the case of the third ♭, as in examples N° 16, and such like passages.

RUDIMENTS OF MUSIC.

Before the student can commence to play on any Instrument, it is necessary that he should be acquainted with the rudiments of musical notation.

The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

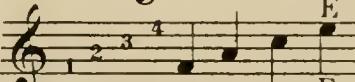
They are named after seven letters of the alphabet: C.D.E.F.G.A.B. and are written on, between, above or below five parallel lines,  called the Stave. The names of which are determined by Clefs, placed on different lines,

For this instrument only the treble or G clef  is used which is placed on the second line.

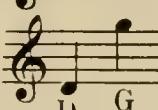
The names of the notes on the five Lines are



of the four Spaces between the lines



of the two above and below the lines



These eleven notes being too limited and in order to signify higher and deeper sounds Ledger lines have to be added above and below the stave.

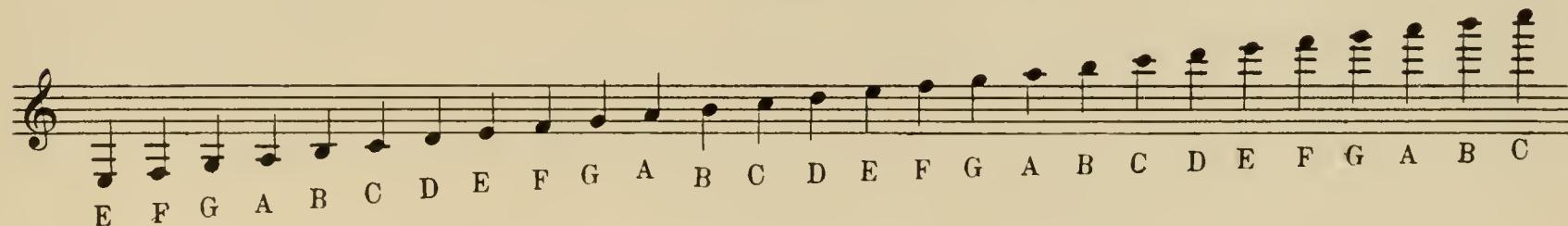
Notes of the ledger lines above the stave.



Notes of the ledger lines below the stave.



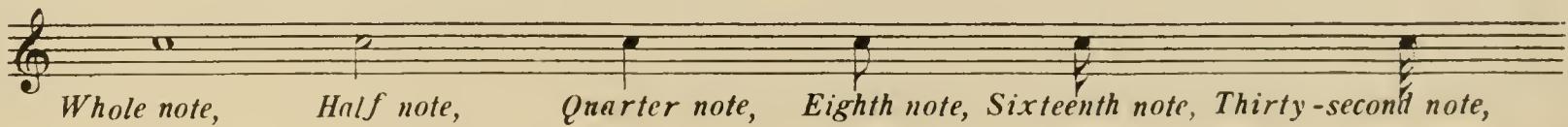
FULL TABLE OF THE ABOVE NOTES.



DURATION OF NOTES.

Notes may be of longer or shorter *duration*, which is shown by the peculiar form of each note.

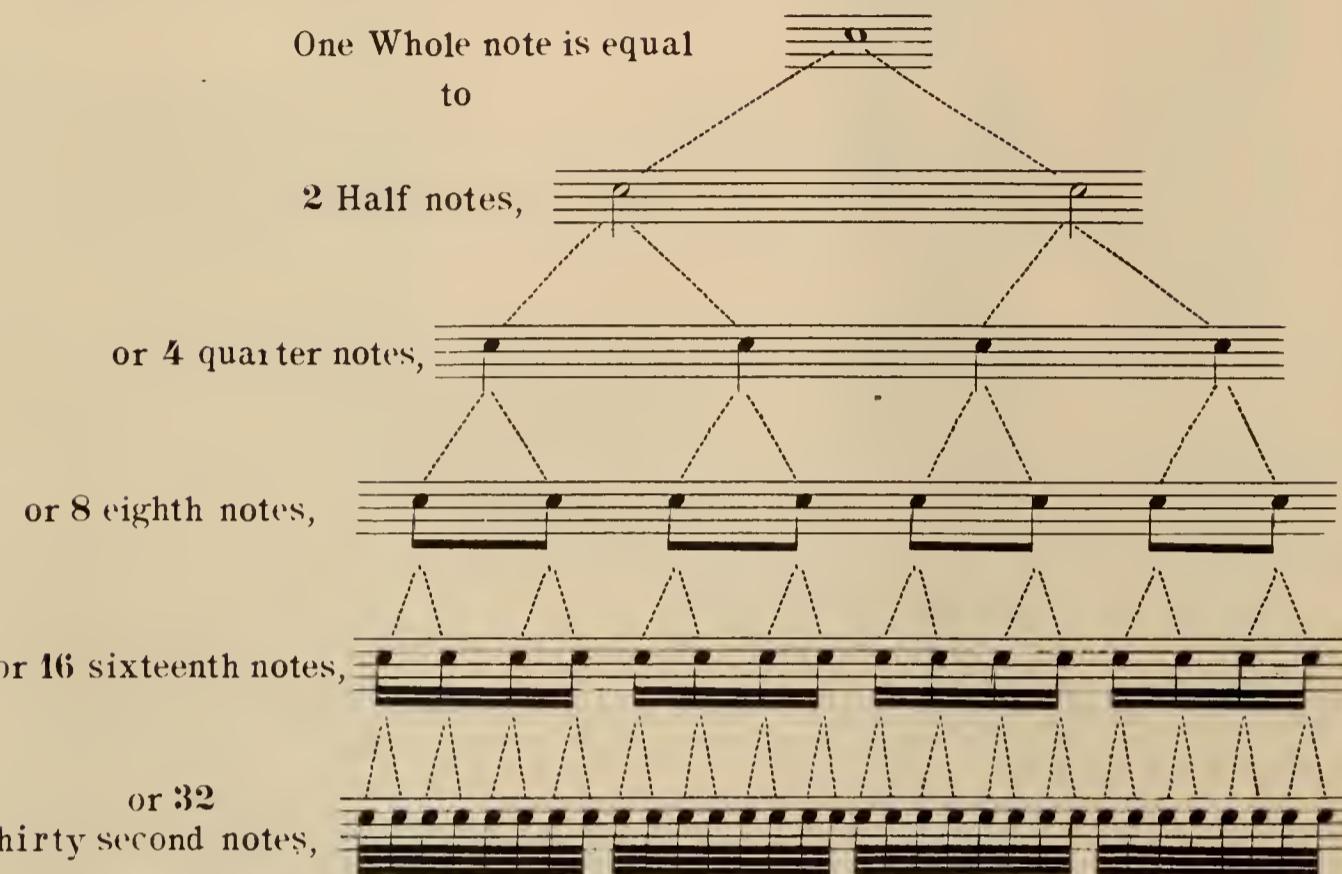
FORMS OF DIFFERENT NOTES.



The latter three kinds may also be written in combination thus:



Comparative Table of the relative *Value* of notes.



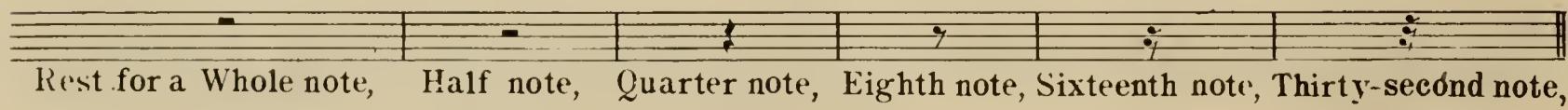
BARS.

Notes are arithmetically divided into *bars*, marked by one or two lines drawn across the stave.

One line is placed after each bar, and each bar contains the same number or value of notes and each bar must last precisely the same length of time. At the end of a composition or section of a composition, two lines are placed forming a double bar. If either two or four dots are found by the side of the double bar, the whole part from the preceding double bar, or if there is no earlier double bar, then from the beginning of the piece, is to be played again. This is called a *Repeat*.

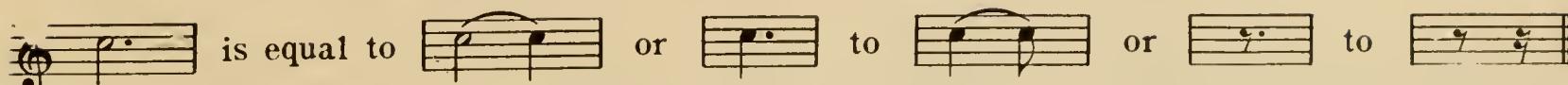
RESTS.

Instead of a note a *Rest* of an equal value may be used.

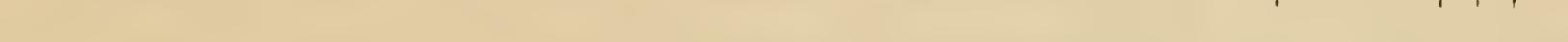


DOTS.

A *Dot* placed after any note or rest increases its value one half. Thus:



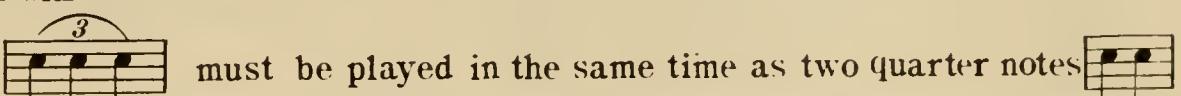
Two dots placed after a note increase its value one half and a quarter or like etc.



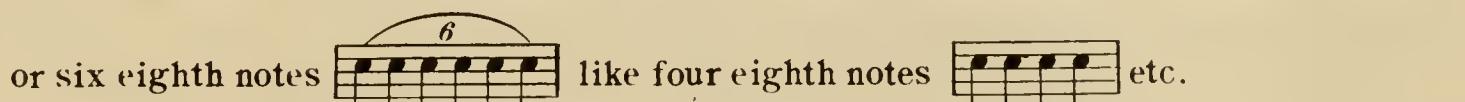
TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a 3 being put over a group of three notes, *double Triplets* are marked by a 6 being put over a group of six notes.

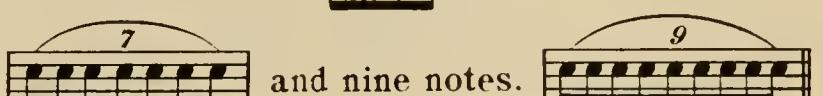
Three quarter notes marked thus must be played in the same time as two quarter notes



or six eighth notes like four eighth notes etc.



There are also groups of five, seven and nine notes.



TIME.

In order to know how many quarter notes eighthnotes or Sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

Common time.



Contains four quarter notes, or the same value in longer or shorter notes or rests, and four 1. 2. 3. 4. have to be counted in a bar.

Three four time.



Contains three quarter notes, or the same value in longer or shorter notes or rests, and three 1. 2. 3. have to be counted in a bar.

Two four time.



Contains two quarter notes and two 1. 2. have to be counted.

TABLE OF TIMES.

Single common times.

Compound common times.

Single triple times.

Compound triple times.

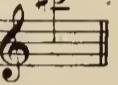
| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |

When a line is drawn through the C thus

METHOD FOR THE CLARINET.

THE COMPASS OF THE CLARINET.

The compass of the Clarinet is nearly four octaves, extending from the low E  up to C in altissimo.  The very high notes are, however, screeching and disagreeable to the ear, so that it is advisable not to pass beyond the high G  the reasonable limit of the instrument.

The Clarinet is divided into 3 registers: the 1st or deepest register, called chalumeau, extends from the low E  to B , the 2nd register, Medium, from B  to C  and the 3rd register, in alt, commences at C  and ascends to the high C .

MANNER OF HOLDING THE CLARINET.

The left hand occupies the upper part of the instrument. The 1st, 2nd and 3rd fingers are placed upon the two rings and the hole in the front, while the thumb is used for closing the hole at the back, and opening the 12th key. The little finger is extended to touch easily the keys N° 1 2 and 6. The right hand occupies the lower part of the instrument. The 1st, 2nd and 3rd fingers stop the holes placed under the three rings, the little finger must be always extended so as to touch easily the keys N°s 3 and 4.

POSITION OF THE MOUTHPIECE IN THE MOUTH AND THE MANNER OF PRODUCING A TONE.

Insert nearly half the mouthpiece into the mouth, the reed being underneath. The lower lip should be a little drawn in so as to cover the teeth: and the upper lip slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips the air cannot escape by the sides of the mouth, the reed can then act freely and perform its vibrations with all desirable facility. The tone on the Clarinet is produced by the tongue which sends the air into the instrument and at the same time causes the reed to vibrate. To produce the tone the player must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue and by pronouncing the letters T or D according to the quality required.

THE EMBOUCHURE.

To attain a good embouchure i.e. the thorough control over mouth, tongue and mouthpiece; the player must possess the two principal aids for gaining the finest embouchure, these are: delicacy of tone and lightness of tongue.

ON TONE.

It is of the greatest importance to have a good mouthpiece and a good reed. Without these the student will try in vain to produce a sweet tone. The reed is made of Frejus cane which must be ripe but not overripe.

THE FIRST EXERCISE.

1. Pronounce a T.

2.

3.

4.

5.

6.

7.

8.

10

Observe the value of the notes and count.

9.

One, two, three, four, One, two, etc.

10.

One, two, three, four

11.

One, two, three, four

12.

13.

14.

15.

One, two, three One, two, etc

16.

One, two, three

17.

One, two, three

18.

One, two, three

SCALES.

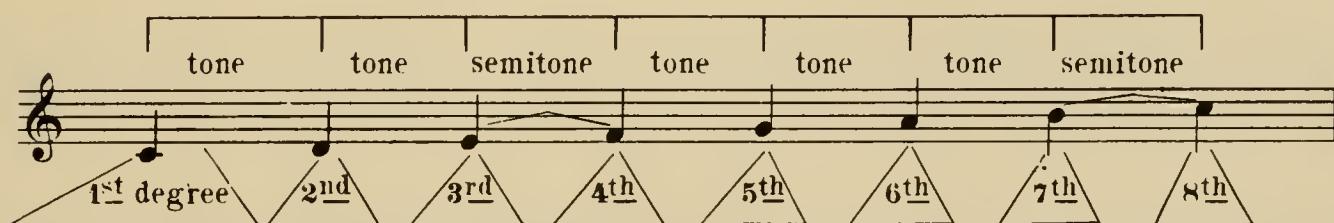
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor*, whose ascension or descension is diatonical i. e. in tones and semitones, and a third kind, whose ascension or descension is chromatic i. e. only in semitones.

For the present, only the *Major* scale will be treated upon. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

EXAMPLE.

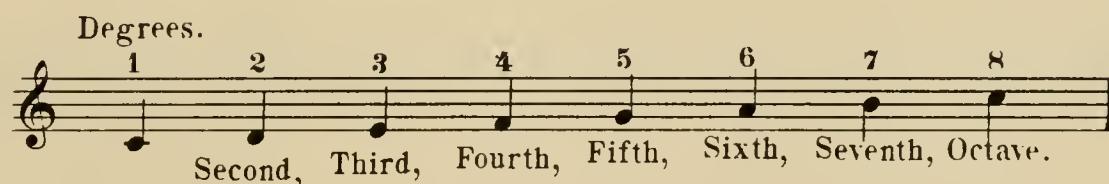


Each diatonic scale derives its name from the name of the note on the first degree— or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: The Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave. etc.



Scale of C major.

SLUR.

A slur  drawn over two or more notes binds the same, for which only one stroke of the tongue is applied.

19. A slur over two notes.

The image shows three staves of musical notation for piano. The top staff begins with a treble clef, a 'C' key signature, and a common time signature. It features a continuous sequence of eighth notes connected by slurs. The middle staff begins with a treble clef and a 'G' key signature. It also consists of a series of eighth notes with slurs. The bottom staff begins with a treble clef and a 'C' key signature. It contains a similar pattern of eighth notes with slurs. The notation is intended to demonstrate a specific musical technique or pattern.

Over four notes.

The image shows four staves of musical notation. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). All staves use a treble clef. The first three staves have a key signature of one sharp (F#). The fourth staff has a key signature of one flat (B-flat). The music consists of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, G, and A. Measures are separated by vertical bar lines, and measures 1-4 are grouped by a double bar line with repeat dots.

One, two, three, four

21.

A musical score for 'The Old Woman' featuring a treble clef staff. The first eight measures show a continuous eighth-note pattern. Measure 9 begins with a bass clef, followed by a measure of eighth notes and a measure of sixteenth notes. The lyrics 'One, two three, four' are written below the staff.

One, two three, four

22.

Musical score for 'The Old Woman' in G major, common time. The score consists of two staves. The first staff shows a melody starting with a dotted half note followed by eighth notes. The second staff begins with a bass clef, a 'C' key signature, and a dotted half note. Below the music, the lyrics 'One two and three four and' are written in cursive script.

One two and three four and

One etc.

A single-line musical staff in treble clef. It features a continuous sequence of eighth-note patterns, starting with a dotted eighth note followed by a sixteenth note, and repeating in a pattern of two eighth notes followed by a sixteenth note. The sequence begins at the top of the staff and continues down towards the bottom.

23.

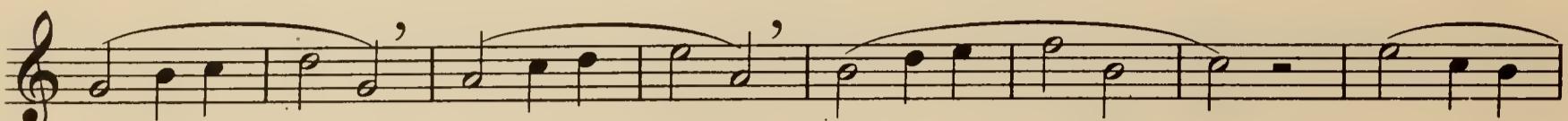
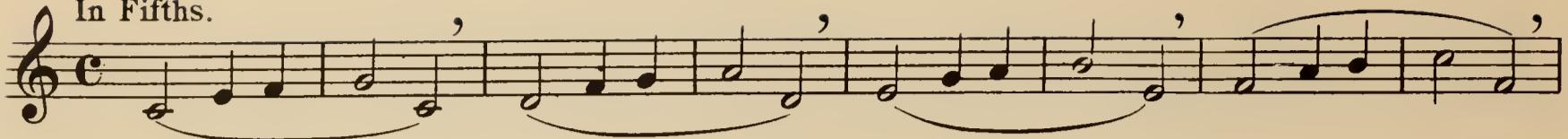
SCALES UPON INTERVALS.

Take breath, wherever this sign ' occurs and avoid any noise whatever while doing so.

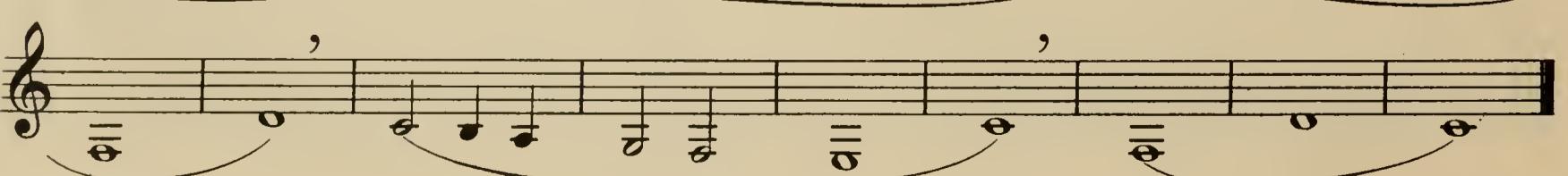
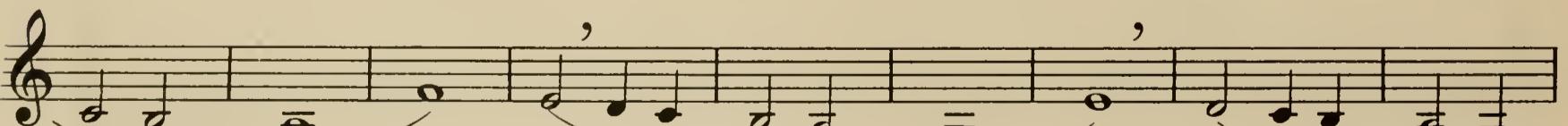
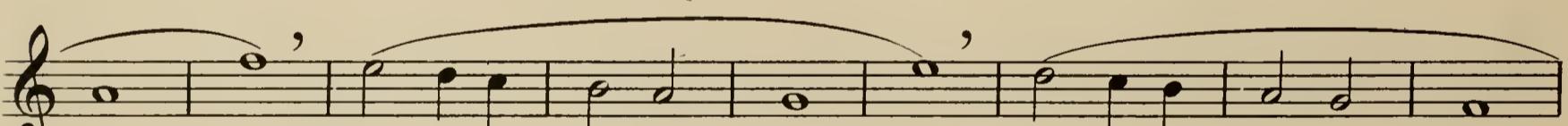
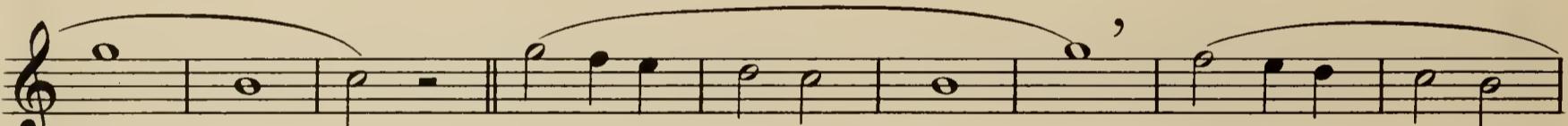
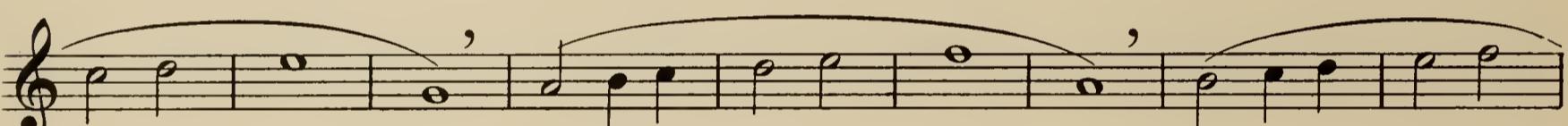
In Thirds.

In Fourths.

In Fifths.



In Sixths.



In Seventh.



In Octaves.

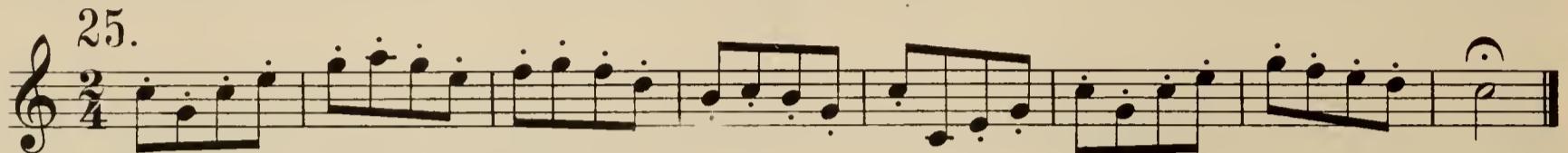


THE PAUSE.

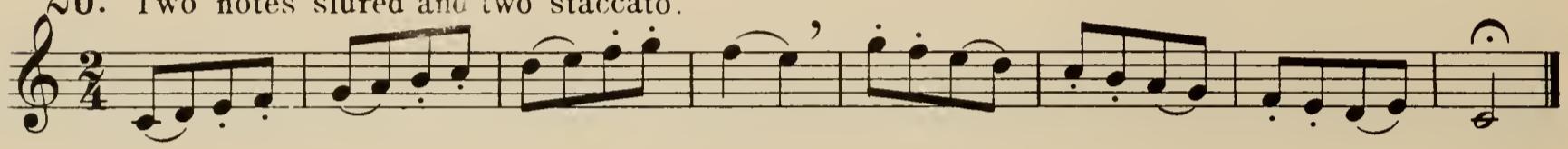
The sign  placed over a note, means that the note can be sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.



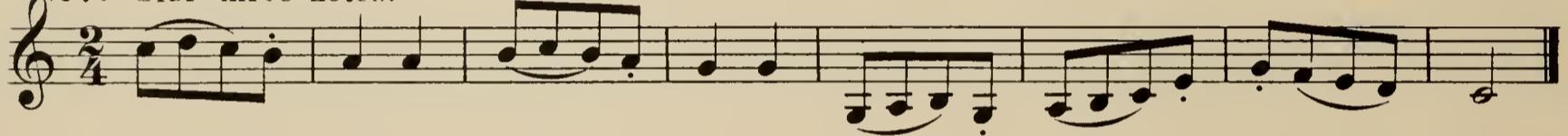
When a dot is placed over a note, it must be played very short, which is done by pronouncing a short T, this articulation is called *staccato*.



26. Two notes slurred and two staccato.

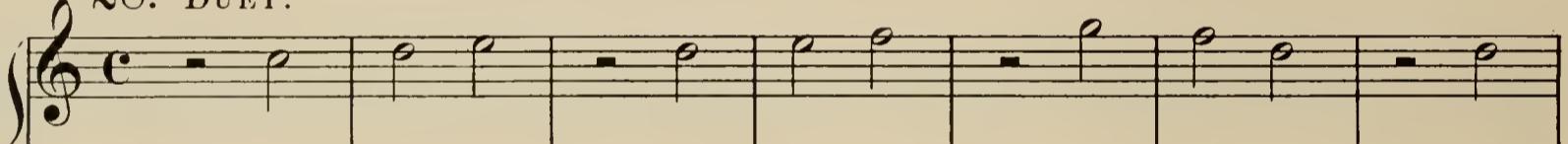


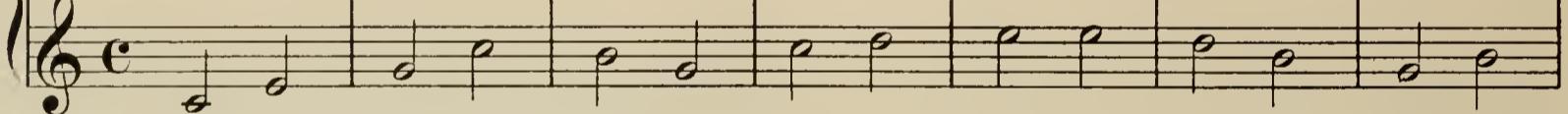
27. Slur three notes.

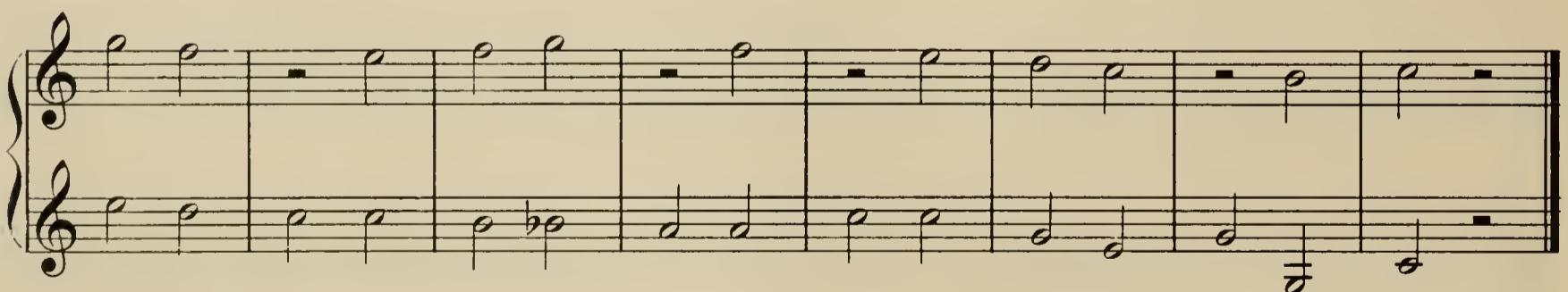


Observe the rests. The notes must not be sustained longer than their actual value, the rests must be quietly counted.

28. DUET.

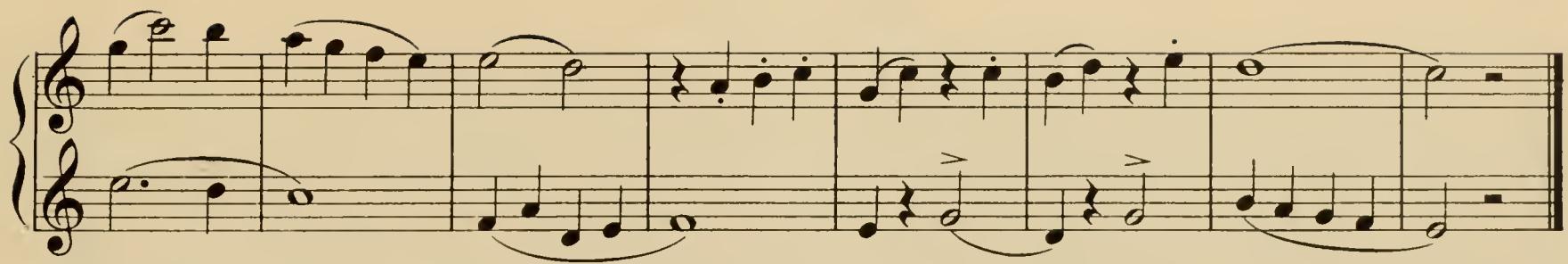
Pupil. 

Master. 



29.





30.

Continuation of the musical score from measure 30. The top system continues the eighth-note patterns from the previous measure. The bottom system begins with a sustained note followed by eighth-note pairs.

Continuation of the musical score from measure 30. The top system shows eighth-note pairs with grace notes. The bottom system shows eighth-note pairs with grace notes.

Continuation of the musical score from measure 30. The top system shows eighth-note pairs with grace notes. The bottom system shows eighth-note pairs with grace notes.

31.

Continuation of the musical score from measure 31. The top system shows eighth-note pairs with grace notes. The bottom system shows eighth-note pairs with grace notes.

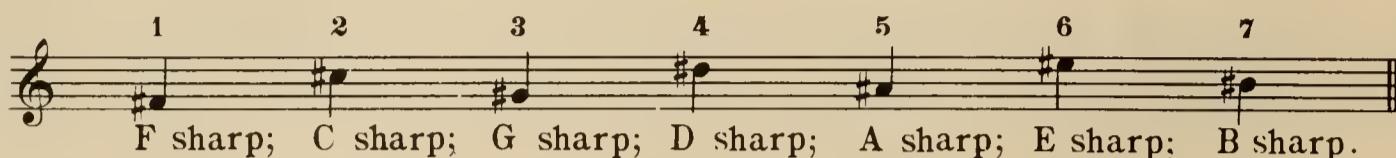
Continuation of the musical score from measure 31. The top system shows eighth-note pairs with grace notes. The bottom system shows eighth-note pairs with grace notes.

Continuation of the musical score from measure 31. The top system shows eighth-note pairs with grace notes. The bottom system shows eighth-note pairs with grace notes.

SHARPS.

A Scale may be formed on any note; but in order to produce semitones between the third and fourth, and the seventh and eighth degrees in any other but the scale of C major, it is necessary to employ certain characters, which raise, depress or restore the pitch of any note of the scale. One of these characters is called the Sharp ♯, which when prefixed to a note, raises it half a tone. The number of sharps employed in a scale, depends upon which note the scale is founded.

The *sharps* succeed each other in the following order:



Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and three sharps all F's, C's and G's. etc.

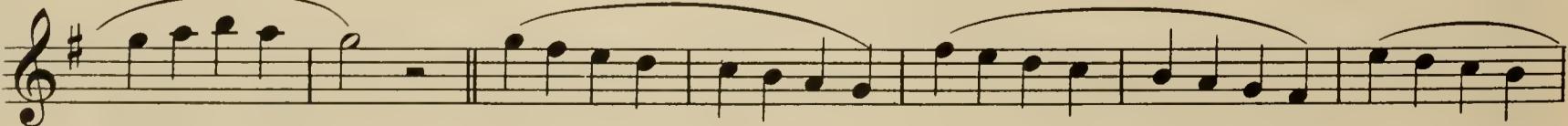
The *sharps* marked at the commencement are called the Signature, while any which are marked in the course of the composition, are called accidentals.

TABLE OF SIGNATURES OF SHARP KEYS.

| | | | | | | | |
|------------------------|----------|----------|----------|----------|----------|----------|----------|
| Number of Sharps . . . | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|------------------------|----------|----------|----------|----------|----------|----------|----------|



| | | | | | | | |
|------------------------|---|---|---|---|---|----|----|
| Names of the Keys. . . | G | D | A | E | B | F♯ | C♯ |
|------------------------|---|---|---|---|---|----|----|





SYNCOPATED NOTES.

33.

Musical staff 33 in G major. It features a continuous eighth-note pattern across two staves. Syncopation is indicated by the placement of notes on weak beats, such as the first note of each measure on the second beat of the previous measure.

34.

Musical staff 34 in G major. It continues the eighth-note pattern from staff 33, maintaining the syncopated rhythm. The pattern consists of eighth-note pairs followed by single eighth notes, creating a rhythmic flow where the strong beat is often delayed.

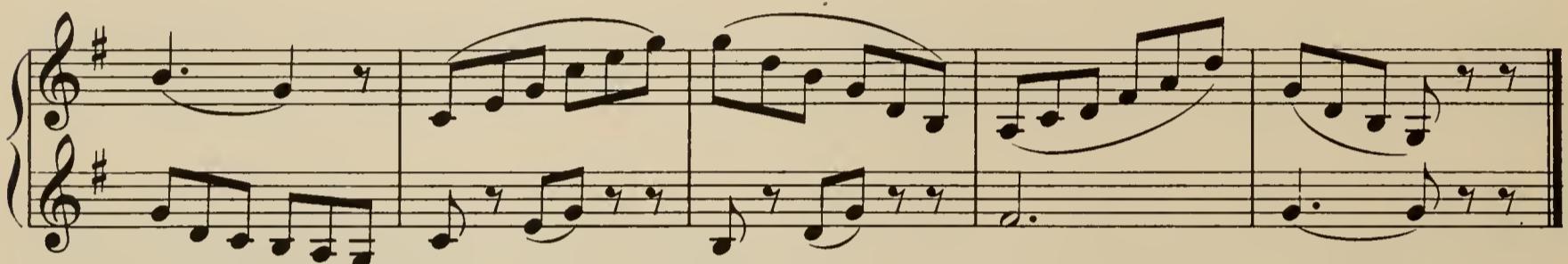
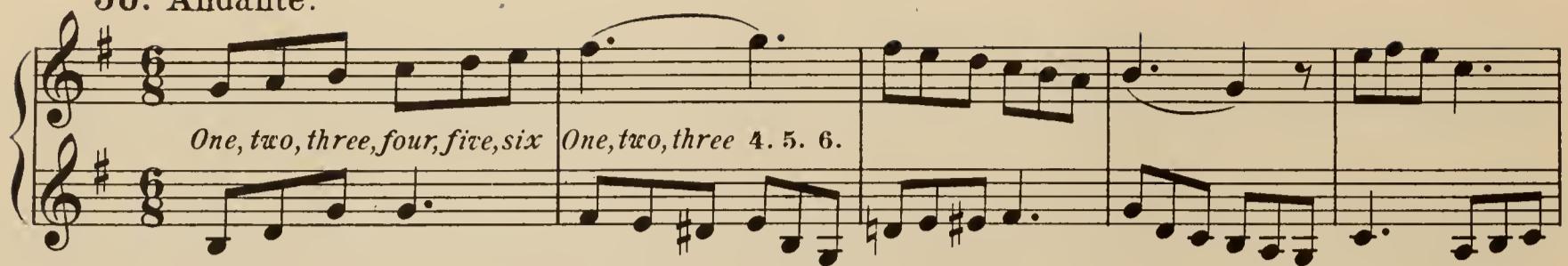
Musical staff 34 (continued) in G major. The eighth-note pattern continues with syncopation, emphasizing the off-beat. The bass line provides harmonic support with sustained notes and eighth-note chords.

35.

Musical staff 35 in G major. The pattern shifts to a 3/4 time signature. It features eighth-note pairs with syncopation, creating a distinct rhythmic feel compared to the previous staves.

Musical staff 35 (continued) in G major. The eighth-note pattern continues with syncopation, maintaining the 3/4 time signature. The bass line provides harmonic support with sustained notes and eighth-note chords.

36. Andante.



37.



FLATS (b).

A Flat \flat prefixed to a note depresses the same half a tone. The Flats succeed each other in the following order:



The same rule concerning signature as with sharp keys to be observed here.

TABLE OF SIGNATURE OF FLAT KEYS.

| Number of Flats. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|--------------------|---|-----------|-----------|-----------|-----------|-----------|-----------|
| Names of the Keys. | F | B \flat | E \flat | A \flat | D \flat | G \flat | C \flat |

Scale of F major.

38.

39. DUET.

40.

This page contains two staves of musical notation. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. Measure 40 starts with eighth-note pairs in the treble clef, followed by quarter notes and eighth-note pairs in the bass clef. Measure 41 starts with eighth-note pairs in the treble clef, followed by eighth-note pairs in the bass clef. The music continues with six more staves of notation, each starting with a different clef (treble, bass, or alto) and a different key signature (one flat or one sharp). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs.

41.

This section continues the musical score from measure 41. It consists of six staves of notation, each starting with a different clef (treble, bass, or alto) and a different key signature (one flat or one sharp). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs.

THE NATURAL \natural .

In order to restore a note, which has been raised by a sharp \sharp or depressed by a flat \flat , a *Natural* \natural is employed, which restores it to its natural pitch.

Thus  F raised by a sharp, is restored by the natural  to its original sound or  B flat to  B natural.

MINOR SCALES.

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of *minor* scales, the *Harmonic* and the *melodic* form, of which the latter now will be explained.

The ascending of the melodic *minor* scale differs from the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key*.— In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR WITHOUT SIGNATURE RELATIVE TO C MAJOR.

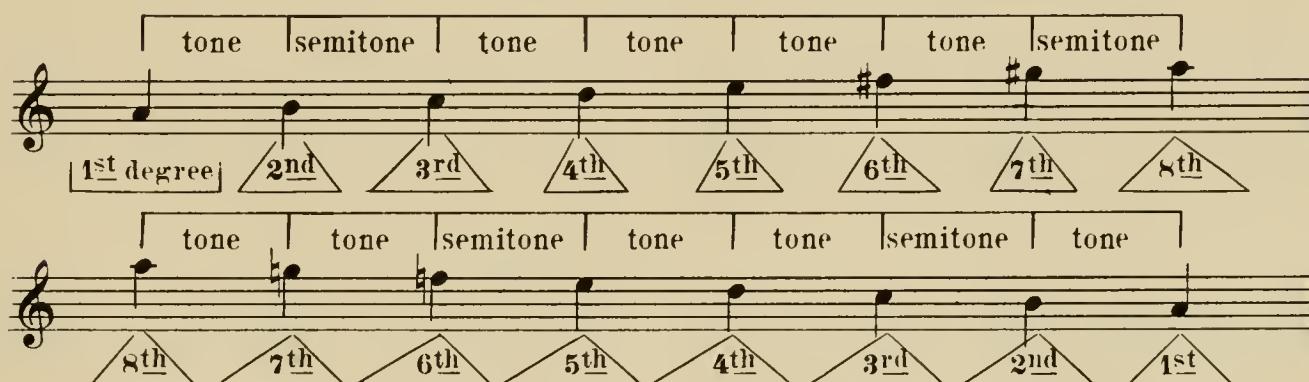
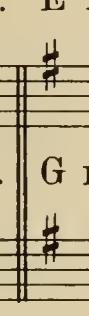
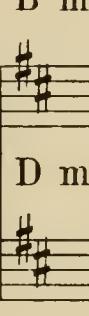
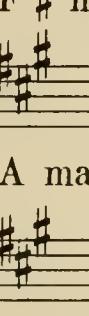
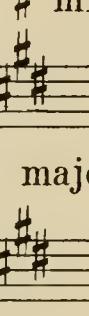
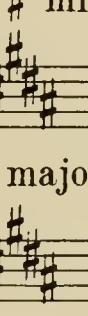
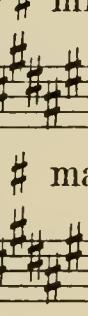
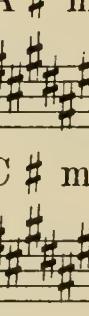
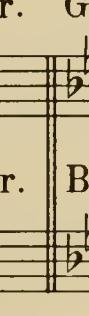
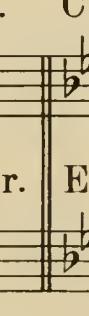
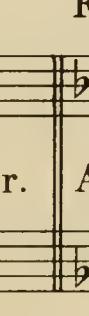
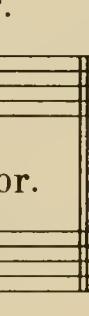
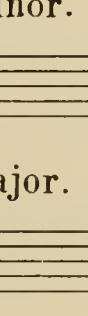
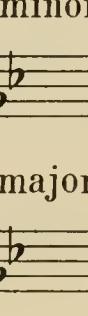
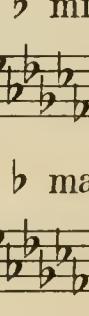
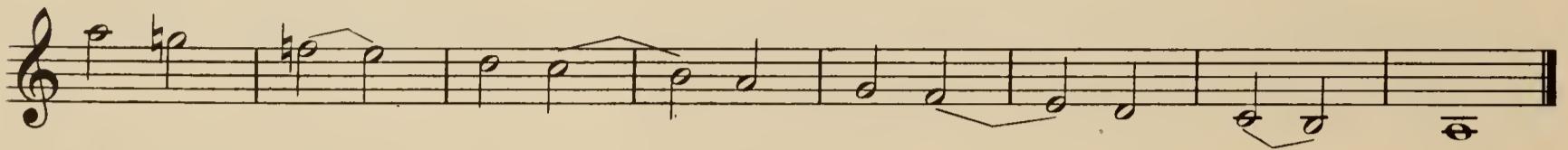


Table of Minor keys with their relation to Major.

| | | | | | | | |
|---|---|---|---|--|---|---|---|
| A minor. | E minor. | B minor. | F \sharp minor. | C \sharp minor. | G \sharp minor. | D \sharp minor. | A \sharp minor. |
|  |  |  |  |  |  |  |  |
| C major. | G major. | D major. | A major. | E major. | B major. | F \sharp major. | C \sharp major. |

| | | | | | | | |
|---|---|---|---|--|---|---|---|
| D minor. | G minor. | C minor. | F minor. | B \flat minor. | E \flat minor. | A \flat minor. | |
|  |  |  |  |  |  |  |  |
| F major. | B \flat major. | E \flat major. | A \flat major. | D \flat major. | G \flat major. | C \flat major. | |

Scale of A minor.



Notes marked thus must be played with a soft stroke of the tongue by pronouncing the letter D.

43.

Complex musical score for two staves in 6/8 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note patterns.

Complex musical score for two staves in 6/8 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note patterns.

Complex musical score for two staves in 6/8 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note patterns.

Complex musical score for two staves in 6/8 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note patterns.

Three staves of musical notation in G major, featuring eighth and sixteenth note patterns with various dynamics and articulations.

Scale of D minor.

Two staves of musical notation showing the D minor scale, with the key signature changing from one staff to another.

Exercise with dotted notes.

Six staves of musical notation for exercises involving dotted notes and various rhythmic patterns.

46. Allegro.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and common time (indicated by '8'). The bottom staff uses a bass clef. The music consists of eight measures of musical notation, primarily consisting of eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth-note pattern. Measures 2-4 show a continuation of this pattern with some variations. Measures 5-8 introduce a new rhythmic pattern involving sixteenth-note groups and eighth-note chords. The key signature changes from one flat to one sharp (F#) in measure 8.



DIFFERENT SHADES OF TONE.

p means: piano, soft.

pp " pianissimo, very soft.

f " forte, loud.

ff " fortissimo, very loud.

mf " mezzo forte, moderately loud.

cresc. or means: crescendo, increasing the sound.

dim. decresc. or means: diminuendo, decrescendo, diminishing the sound.

sf rf or > means: sforzando, rinforzando, sharply accentuated.

fp means: forte - piano, loud and immediately soft again.

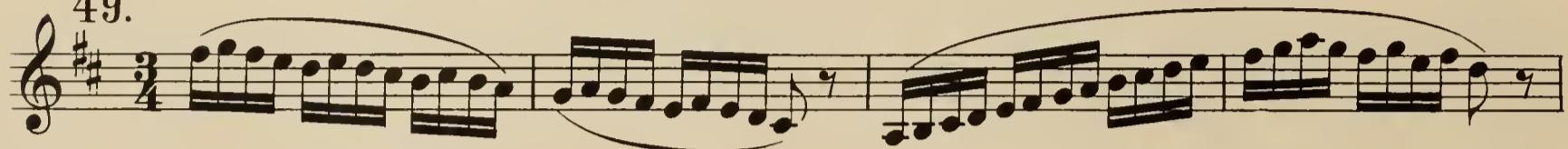
Scale of D major.

47.

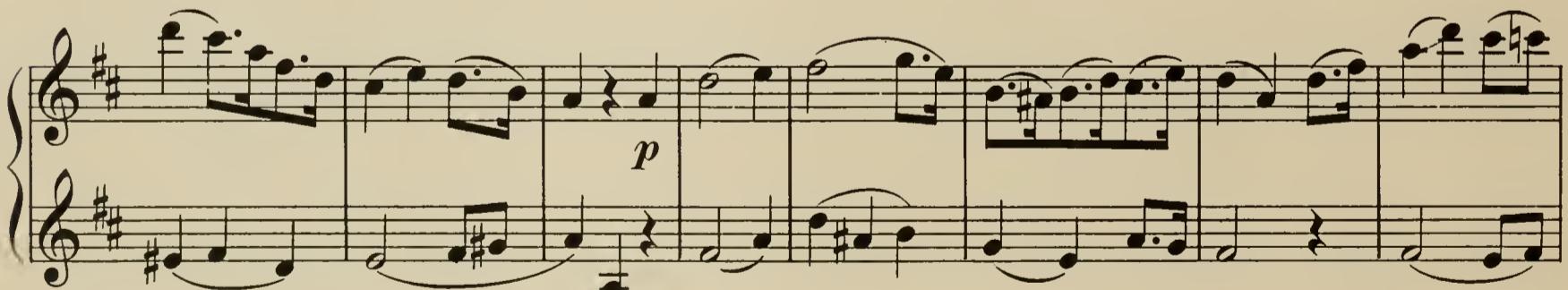
48. Exercise with Sixteenth notes.



49.



50. Allegretto.



51. Allegretto.

Musical score for piano, 6 measures of Allegretto music followed by a scale of B minor.

The score consists of six staves of music. The first three staves are in common time (indicated by '8') and the last three are in 6/8 time. The key signature is one sharp (F#). Measure 1 starts with a dynamic 'p' and features eighth-note patterns. Measures 2-3 continue with similar patterns. Measures 4-6 show more complex rhythms and dynamics, including a forte section. The score concludes with a scale of B minor (B, C#, D, E, F#, G, A) on a single staff.

Scale of B minor.

Scale of B minor on a single staff.

The scale is shown on a single staff with a key signature of one sharp (F#). The notes are: B, C#, D, E, F#, G, A. The scale ends with a final cadence on B.

52. Moderato.

52. Moderato.

f <> *f* — *p*

cresc. - - *f* <> *p* <> <>

f <> <> <> <> <>

p *cresc.* - - - *f* <> <> <>

52.

cresc. - - - **f**

p **f**

1 2

SCALE OF B MAJOR.

53.

54. Exercise with Triplets.

54. Exercise with Triplets.

55.

56. Allegretto.

p

ff

tr.

p dolce.

a tempo.

rall.



57. Andante.

SCALE OF G MINOR.

58. Allegretto.

Musical score for piano, two staves, in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic 'mf'. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic 'f'. Measures 5-6 show eighth-note patterns. Measure 7 begins with a dynamic 'p'.

59. Allegro.

Musical score for piano, three staves, in common time, key signature of one flat. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. Measure 1 starts with a dynamic 'p'. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic 'ff'. Measures 5-6 show eighth-note patterns. Measure 7 begins with a dynamic 'f'.

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60. Andante.

A musical score for piano, featuring five staves of music. The key signature is one flat (B-flat). The tempo is Andante. The dynamics and performance instructions include:

- p espressivo.*
- cresc.*
- dim.*
- mf*

The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes and slurs. The piano part includes both treble and bass staves.

Scale of E♭ major.

A scale diagram for E♭ major, consisting of two staves. The first staff shows the scale from C to C, and the second staff shows the continuation from G to G. The scale includes all seven notes of the E♭ major scale: E♭, F, G, A, B, C, D.



62. Tempo di Valse.

63. Andantino.

p dolce.

f

mf

pp

Three staves of musical notation in G minor (two treble clef staves and one bass clef staff). The first staff starts with a dynamic 'p dolce'. The music consists of eighth and sixteenth note patterns with various slurs and grace notes.

SCALE OF C MINOR.

A single staff of musical notation in C minor, showing the scale from A to A. The staff uses a treble clef and includes a key signature of one sharp (F#).

64. Alla breve.

Two staves of musical notation in G minor, marked 'f' (forte). The notation uses a mix of eighth and sixteenth notes with various slurs and grace notes, typical of a sixteenth-note exercise.

Music score showing six staves of musical notation. The music is in 2/4 time and has a key signature of two flats. The notation includes eighth and sixteenth note patterns, with dynamics such as *p*, *f*, and accents.

SCALE OF A MAJOR.

Music score showing a scale and a melodic fragment. The scale is in A major, starting on C and going up to G. The melodic fragment begins at measure 65.

66. Allegretto.

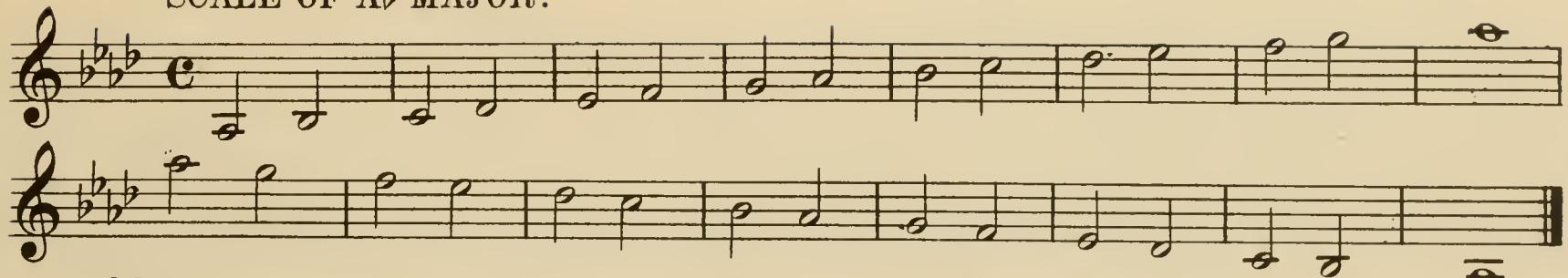
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SCALE OF F♯ MINOR.

67. Andantino.

The music is composed for two hands on a piano. The left hand generally provides harmonic support, while the right hand plays the primary melodic line. The piece begins with a simple scale pattern in the first staff, followed by a more complex melodic line in the second staff. The subsequent staves continue this pattern, with the right hand often taking the lead in melodic phrases and the left hand providing harmonic context through sustained notes or chords. The piece concludes with a final melodic statement in the eighth staff.

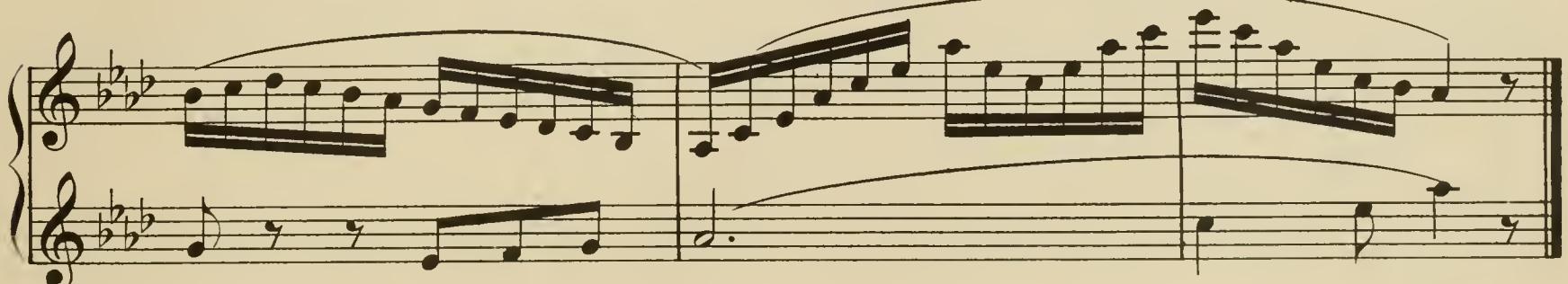
SCALE OF A♭ MAJOR.



68.



69. Andante.



44 70. Tempo di Valse.

Piano sheet music in F minor (three flats). The music consists of six staves of 3/4 time. The first staff starts with a dynamic *p*. The second staff begins with a eighth note rest. The third staff starts with a eighth note rest. The fourth staff starts with a eighth note rest. The fifth staff starts with a eighth note rest. The sixth staff starts with a eighth note rest. The music features various note patterns, including eighth and sixteenth notes, and includes measure numbers 1 and 2.

SCALE OF F MINOR.

Piano sheet music showing the scale of F minor. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2'). The key signature is F minor, which has one flat. The scale is played on the white keys of the piano. The top staff ends with a half note, and the bottom staff ends with a quarter note.

71. Moderato.

Musical score for piano, page 45, measures 71-89. The score consists of eight staves of music. Measure 71 starts with a forte dynamic (f) in common time. Measures 72-73 show eighth-note patterns with a dynamic change to piano (p). Measure 74 begins with a piano dynamic (p), followed by a forte dynamic (f). Measures 75-76 show eighth-note patterns. Measure 77 begins with a piano dynamic (pp). Measures 78-79 show eighth-note patterns. Measure 80 begins with a forte dynamic (f). Measures 81-82 show eighth-note patterns. Measure 83 begins with a forte dynamic (ff). Measures 84-85 show eighth-note patterns.

SCALE OF E MAJOR.

The musical score consists of two staves of music for a single instrument, likely a piano or harp. The top staff begins with a treble clef, a key signature of one sharp (E major), and a common time signature (C). It contains eight measures of eighth-note scales. The bottom staff begins with a bass clef, a key signature of one sharp (E major), and a common time signature (C). It also contains eight measures of eighth-note scales. After the second staff, the key signature changes to two sharps (F major), and the tempo marking '72.' appears above the staff. The music continues with six more measures of eighth-note scales. Below this section, the tempo marking '73. Andante religioso.' is written, followed by a measure of music in 3/2 time with a dynamic 'p' (pianissimo). The score concludes with two staves of music in F major, 3/2 time, featuring sustained notes and eighth-note patterns.

This block contains two staves of music in F major, 3/2 time. The first staff begins with a treble clef and a dynamic 'p'. The second staff begins with a bass clef. Both staves feature sustained notes and eighth-note patterns, continuing from the previous section.

The musical score consists of two systems of music, each with six staves. The top system is in G major, indicated by a treble clef and three sharps in the key signature. The bottom system is in C# minor, indicated by a treble clef and three sharps in the key signature. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as crescendos and decrescendos. The music is divided into measures by vertical bar lines.

SCALE OF C \sharp MINOR.

A single staff of musical notation showing the scale of C \sharp minor. The scale starts on C \sharp and includes notes D, E, F \sharp , G, A, B, and C \sharp (repeated). The staff uses a treble clef and a key signature of three sharps.

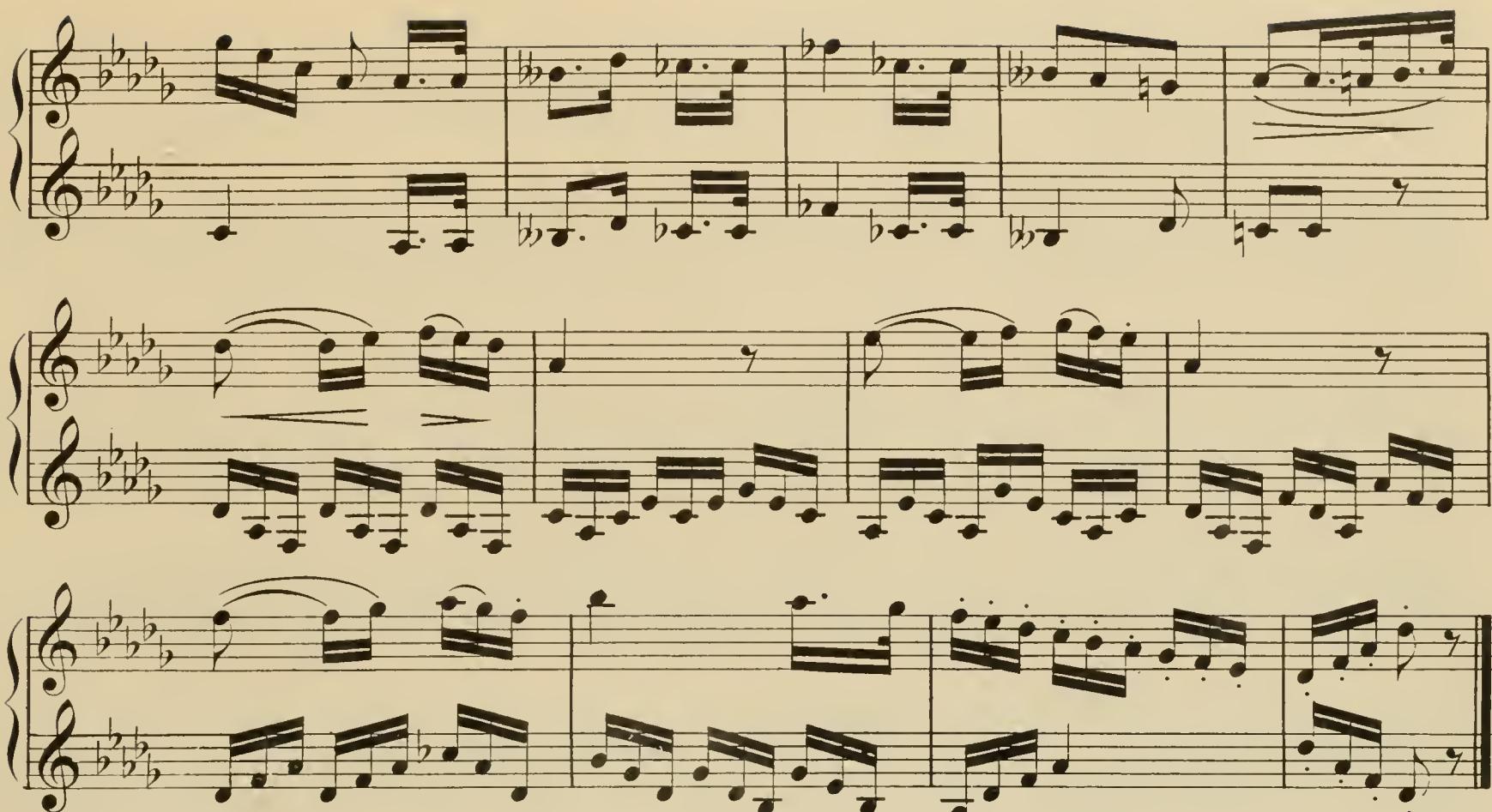
SCALE OF D \flat MAJOR.

74.

DOUBLE FLAT $\flat\flat$.

When a double Flat $\flat\flat$ is prefixed to a note, the same must be depressed a whole tone. Thus. $B\flat\flat$ double flat will sound like A natural.

75. Andantino.



SCALE OF B-flat MINOR.

76. Exercise with Thirty-second notes,

SCALE OF B MAJOR.

The musical score for the Scale of B Major consists of eight staves of music. The key signature is B major (two sharps). The first staff shows a simple scale from C to B. Subsequent staves show increasingly complex patterns of eighth and sixteenth notes, including grace notes and slurs. Measure numbers 77 and 78 are indicated above the staves.

SCALE OF G♯ MINOR.

The musical score for the Scale of G[#] Minor consists of two staves of music. The key signature is G[#] minor (one sharp). The first staff shows a scale from C to G[#] with various note heads. The second staff shows a continuation of the scale with some notes marked with a double sharp sign.

* A double sharp ♯ raises any note a whole tone.
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SCALE OF G \flat MAJOR.

80.

SCALE OF E \flat MINOR.

81.

Exercises with triplets.

82. Allegro.

The sheet music consists of six staves of musical notation. The first staff starts with a dynamic marking *pp*. The notation includes various note values and triplet markings (indicated by a '3' over a bracket). The second staff begins with a measure consisting of three eighth notes. The third staff features downward-pointing arrows under some notes. The fourth staff contains measures with eighth-note patterns. The fifth staff has measures with sixteenth-note patterns. The sixth staff concludes with a dynamic marking *f*.

83. Allegro.

The musical score is composed of eight staves of piano music. The first two staves begin with a dynamic *f*. The subsequent six staves begin with a dynamic *p*. The music consists of eighth and sixteenth-note patterns, with slurs and grace notes. The notation is typical of classical piano music, with treble and bass clefs and standard musical symbols.



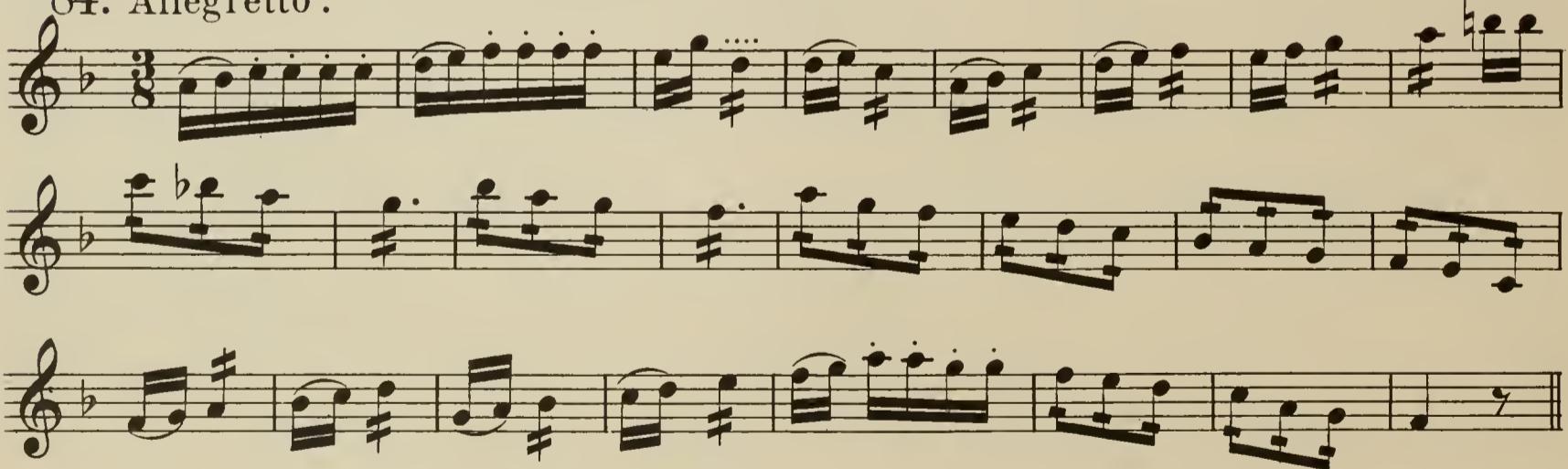
ABBREVIATIONS.

Abbreviations are employed in written music to avoid repetitions of a single note or passage. Thus instead of writing four eighth notes a half note marked with a thick line will indicate the same.

or for or for or for etc.

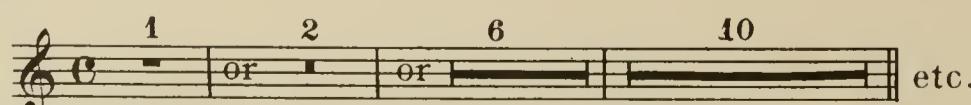
for Or instead of repeating a bar alike a sign marked thus:
 is used.

84. Allegretto.



RESTS.

When a composition requires a long silence for an instrument, it is indicated by numbered rests.



This means, that so many bars of the movement should be counted in silence.

Graces, Embellishments or Ornaments of Melody.

THE APPOGGIATURA.

The appoggiatura is a grace note placed above or below a principal note. When it is placed above the principal note, it is always at the interval of either a tone or a semitone. When it is placed below the principal note, it should always be at the interval of a semitone. When the appoggiatura is written thus:



its value is but one fourth of the note that follows it.

Example.

As written.

As played.

There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Example.

As written.

As played.

85. Allegretto.

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THE GRUPPETTO OR TURN.

is composed of three grace notes placed between or after a principal note. The *turn* is marked thus:  A small sharp placed under some of the signs indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign , the upper grace note must be sharpened; or in case of a sharp above and below the sign  the upper and lower grace notes must be sharpened.

The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

Example.

As written.

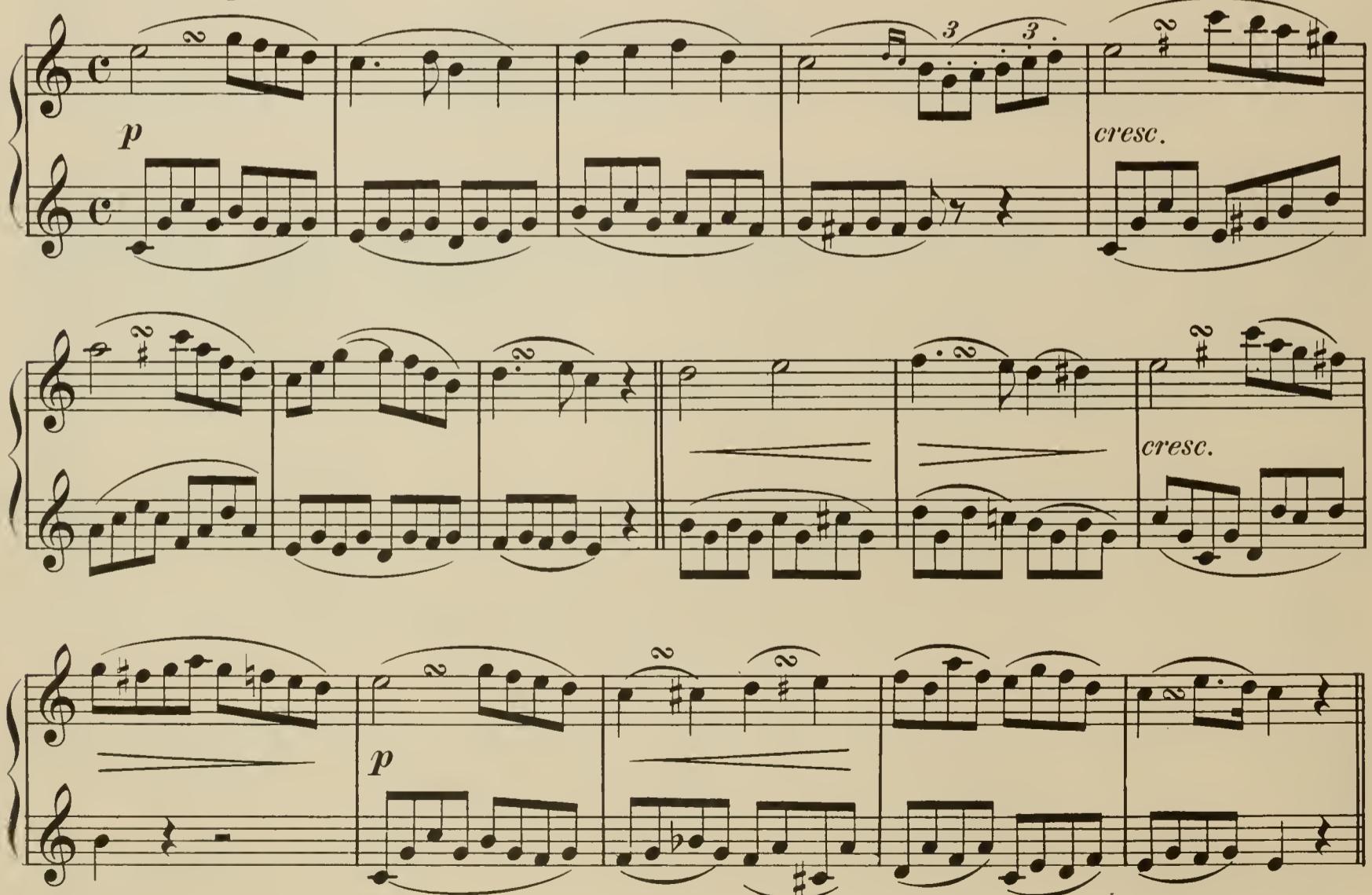


As played.

With sharps and flats.



86. Andante grazioso.



THE PASSING SHAKE.

The passing *Shake*, often written thus  must be played quick and round in the following manner:

Example.

As written.



As played.

THE SHAKE.

The *shake* or *trillo* marked thus  consists in the alternate repetition of the note marked, with the note in the next degree above it.

Example.

As written.



As played.

Chain of shakes.



87. Allegretto.





THE CHROMATIC SCALE.

1.

2.

3.

4.

5.

This section contains five examples of the chromatic scale, each starting on C and including all twelve tones of the chromatic scale. Example 1 shows a major scale with twelve sharps. Examples 2 and 3 show minor scales with twelve flats. Examples 4 and 5 show other variations of the chromatic scale, likely in different modes or key signatures.

DAILY EXERCISES ON MECHANISM.

1.

2.

3.

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23.

60

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48.

49.

50.

51.

EXERCISES ON DIFFERENT ARTICULATIONS.

61

88. Allegro.

Various articulations to the above exercise.

Exercise on different articulations in Triplets.

89.

Various articulations to the above exercise.

Exercises for acquiring a long breath and a full tone.

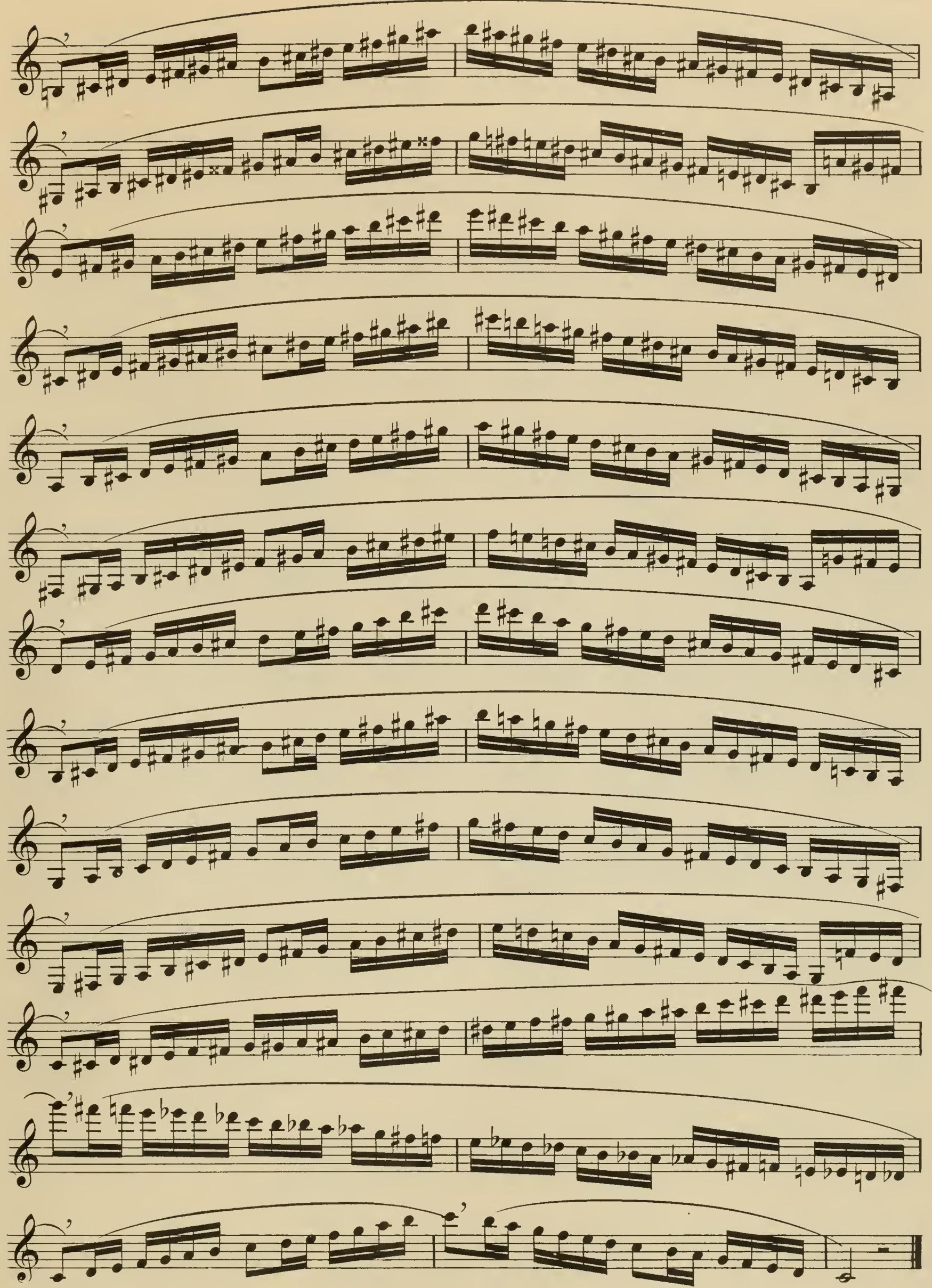
90. Adagio.

91. Adagio.

Major and Minor Scales in all Keys.

92.

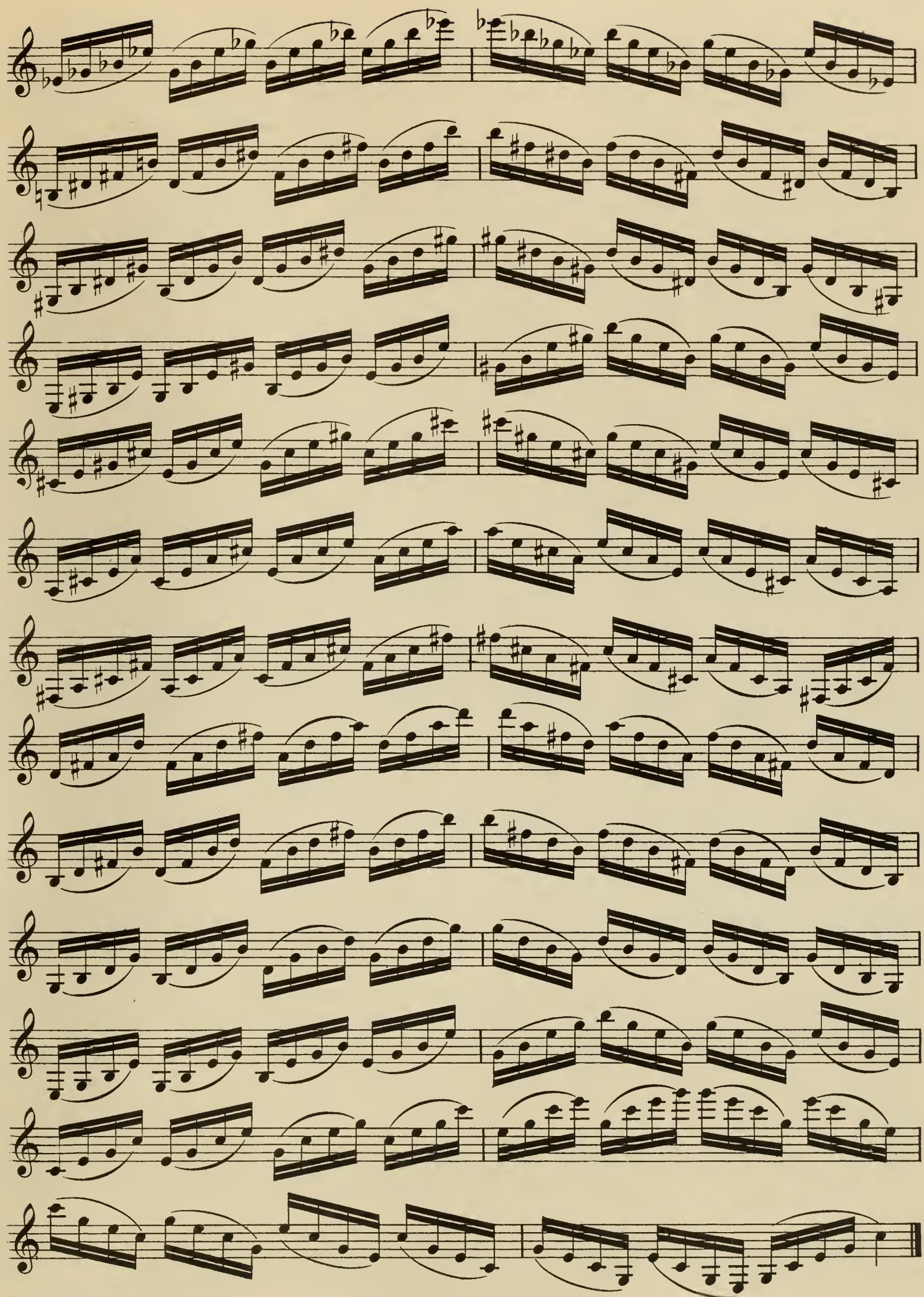
The musical score contains ten staves of music, each representing a different key signature. The keys are: C major (no sharps or flats), G major (one sharp), D major (two sharps), A major (three sharps), E major (four sharps), B major (five sharps), F# minor (one sharp), C# minor (two sharps), G# minor (three sharps), and D# minor (four sharps). Each staff contains a series of eighth-note exercises, primarily consisting of eighth-note pairs and sixteenth-note patterns. The music is written in common time.



EXERCISE on the perfect Chord in all Major and Minor Keys.

93.

1 2 3 4 5 6 7 8 9 10
11 12 13 14 15 16 17 18 19 20



EXERCISE on the diminished seventh.

94.

THE HARMONIC MINOR SCALE.

The Harmonic Minor Scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.

SCALE OF A MINOR.

95.

SCALE OF D MINOR.



SCALE OF G MINOR.



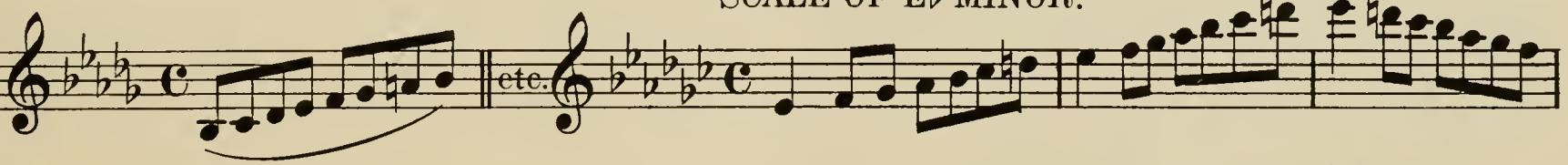
SCALE OF F MINOR.



SCALE OF B-flat MINOR.



SCALE OF E-flat MINOR.



SCALE OF G-sharp MINOR.



SCALE OF C-sharp MINOR.



SCALE OF F# MINOR.

A musical score for piano, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score consists of two staves of music, each with eight measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The music is divided by vertical bar lines and includes a repeat sign with a 'C' above it.

SCALE OF B MINOR.

A musical score for piano, featuring a treble clef, a key signature of two sharps (E major), and a time signature of common time (C). The score consists of three staves of music, with the third staff labeled 'etc.' indicating it continues. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

SCALE OF E MINOR.

A musical score for piano, featuring a treble clef staff with a key signature of one sharp (F#). The score consists of two measures of music followed by a repeat sign and a bass clef staff with a key signature of one sharp (F#). The bass staff contains a measure of music.

A musical score for Exercise 96, featuring a treble clef and a key signature of one sharp. The score consists of two staves of music. The first staff begins with a dotted half note followed by a sixteenth-note scale pattern: B, A, G, F#, E, D, C, B. The second staff begins with a dotted half note followed by a sixteenth-note scale pattern: E, D, C, B, A, G, F#, E. The music concludes with a repeat sign and the instruction "etc." at the end of the second staff.

96. SCALE OF SHAKES.

A musical score in common time featuring a single staff with a treble clef. The key signature is C major. The score consists of nine measures, each starting with a dynamic instruction 'tr' (trill) above the staff. The notes are eighth notes, and the chords are as follows: measure 1: B4-D5; measure 2: A4-C5; measure 3: G4-B4; measure 4: F4-A4; measure 5: E4-G4; measure 6: D4-F4; measure 7: C4-E4; measure 8: B3-D4; measure 9: A3-C4.

97. OCTAVES.

A musical score for 'The Star-Spangled Banner' in common time. The key signature is one sharp (F#). The melody is written on a single staff using a soprano C-clef. The notes are primarily eighth notes, with several sixteenth-note patterns and grace notes. The score includes dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo), and various slurs and grace notes. The vocal line consists of a series of eighth and sixteenth notes, starting at a low pitch and moving upwards.

A musical score page featuring a single melodic line in the treble clef staff. The key signature is A major (no sharps or flats). The melody consists of eighth-note pairs and sixteenth-note groups, primarily in the B-flat and C-sharp octaves. The notes are connected by slurs and grace notes. The page includes measure numbers 1 through 10.

A handwritten musical score for bassoon, page 2, featuring two measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a bass clef, a B-flat key signature, and a common time signature. It consists of six eighth-note pairs connected by a slur. Measure 12 starts with a bass clef, a B-flat key signature, and a common time signature. It consists of four eighth-note pairs connected by a slur.

98. EXERCISES with Arpeggios.

Three staves of musical notation for Exercise 98. The first two staves are in common time (C) and the third is in 6/8 time. Each staff consists of eight measures. Measure 1: eighth-note arpeggios (upward). Measure 2: eighth-note arpeggios (downward). Measure 3: eighth-note arpeggios (upward). Measure 4: eighth-note arpeggios (downward). Measure 5: eighth-note arpeggios (upward). Measure 6: eighth-note arpeggios (downward). Measure 7: eighth-note arpeggios (upward). Measure 8: eighth-note arpeggios (downward).

99.

Three staves of musical notation for Exercise 99. Each staff has four measures. Measures 1-2: sixteenth-note groups (upward). Measures 3-4: sixteenth-note groups (downward).

100. EXERCISE with Groups.

Two staves of musical notation for Exercise 100. The first staff starts with a dynamic *f*. Each staff has five measures. Measures 1-2: groups of eighth and sixteenth notes. Measures 3-4: groups of eighth and sixteenth notes.

101. EXERCISE for quick strokes of the tongue.

Four staves of musical notation for Exercise 101. The first staff starts with a dynamic *p*. Each staff has four measures. Measures 1-2: sixteenth-note patterns. Measures 3-4: sixteenth-note patterns.

VARIOUS EXERCISES.

102. Allegro ma non troppo.

F. BLATT.

The musical score consists of ten staves of piano music. The key signature changes from C major to G major and back to C major. The dynamics are indicated by *f*, *p*, and *s*. The music is composed of eighth and sixteenth note patterns, often with grace notes and slurs. Measure 1 starts with *f*. Measures 2-3 start with *p*. Measures 4-5 start with *f*. Measures 6-7 start with *p*. Measures 8-9 start with *f*. Measure 10 ends with *f*.

103. Moderato.

F. BERR.

The sheet music contains 12 staves of musical notation for piano. The key signature changes throughout the piece, including C major, G major, D major, and A major. The time signature is mostly common time (indicated by 'C'). The first staff starts with a forte dynamic (f) and a 3/8 measure. Subsequent staves show various note heads (solid black, hollow black, white), stems (upward or downward), and arrows (upward or downward) indicating direction and articulation. The music is composed by F. Berr.

104. Andantino.

H. BAERMANN.

p dolce.

cresc.

decresc.

pp

cresc.

decresc.

p

ff

ff

cresc.

ff

pp

f

105. Allegro moderato.

F. BLATT.

ff

p dol.

mf

p

f

p

cresc.

ff

p f

p ff

106. Allegro moderato. F. BLATT.

The musical score consists of six staves of piano music. The first three staves are in G minor (two sharps), indicated by a key signature of two sharps and a C-clef. The last three staves are in F major (one sharp), indicated by a key signature of one sharp and a C-clef. The music features various note values, including eighth and sixteenth notes, and includes dynamic markings such as *p*, *mf*, *f*, *ff*, and *f*. The tempo is marked as *Allegro moderato*. The score is attributed to F. Blatt.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music includes dynamic markings such as *p*, *cresc.*, *f*, *ff*, and *pp*. The notation consists of sixteenth-note patterns with various slurs and grace notes.

107. Allegro maestoso.

F. BLATT.

The musical score consists of ten staves of piano music. The key signature changes frequently, including sections in C major, G major, F major, and D major. Dynamics are varied, with forte (f) and fortississimo (ff) markings appearing in several measures. Crescendos (cresc.) and decrescendos (decresc.) are also indicated. Trills (tr.) are shown in some measures. The music is performed at a tempo of allegro maestoso.

108. Moderato.

F. BERR.

The music is in common time, key of C major (two sharps). The dynamic is f (fortissimo) at the beginning. The music consists of ten staves of piano notation, featuring various note values, rests, and slurs. Measure 1 starts with a forte dynamic (f) and includes a trill. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns with grace notes. Measures 6-7 continue with eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 concludes with a half note followed by a repeat sign and a double bar line.

109. Allegretto ben marcato.

F. BLATT.

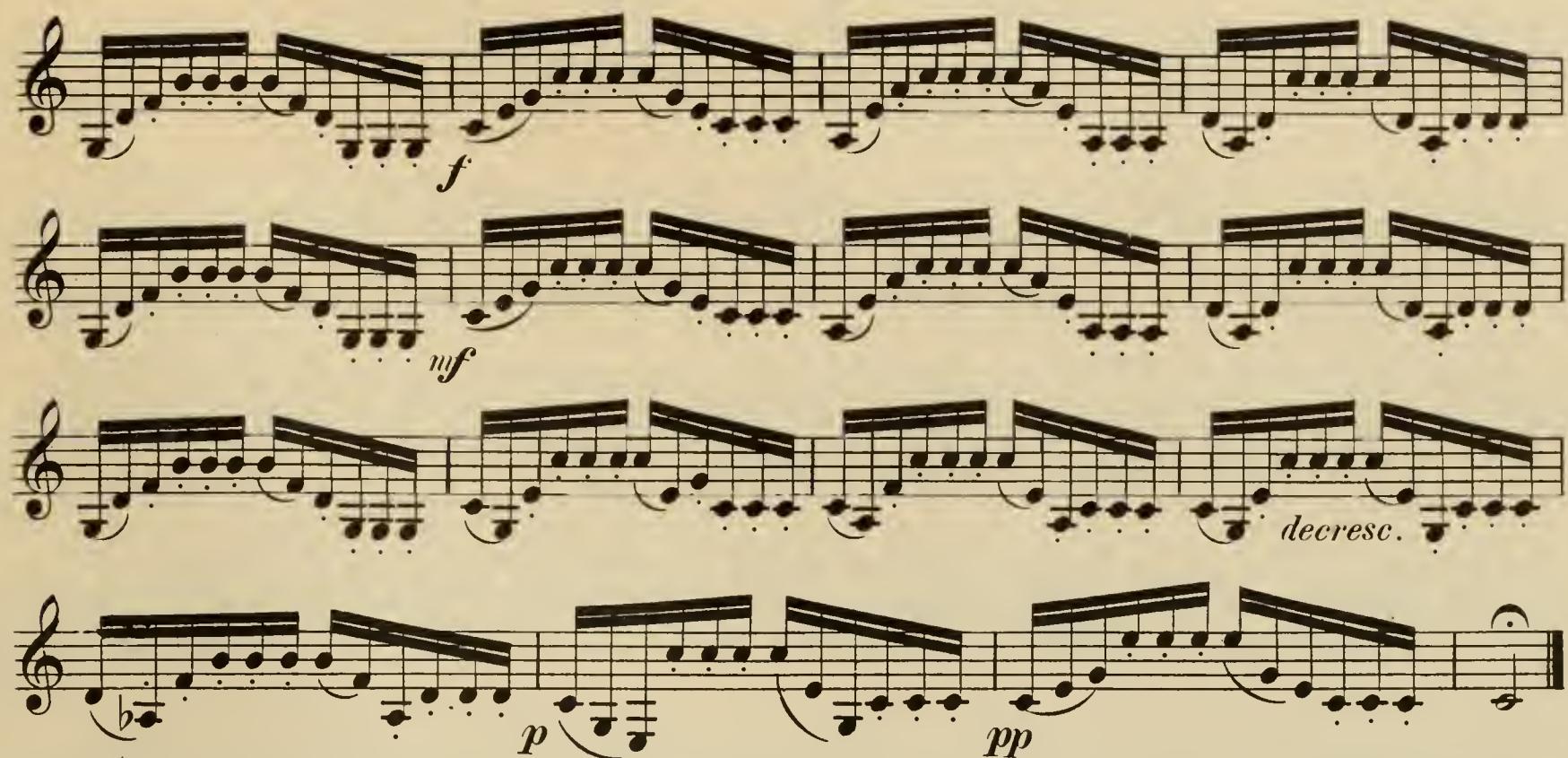
The musical score for system 109 is composed of ten staves of music for piano. The key signature is two sharps, and the time signature is common time. The music is divided into measures by vertical bar lines. The right hand (melodic line) and left hand (harmonic line) are clearly defined. Measure 1 starts with a dynamic marking 'mf'. Measures 2 through 10 show continuous sixteenth-note patterns and eighth-note chords. Measure 11 begins with a melodic line consisting of eighth-note pairs. Measure 12 concludes with a fermata over the right-hand notes and a repeat sign with a small '1' below it.

EXERCISE WITH DOUBLE TRIPLETS.

110. Allegro moderato.

F.BLATT.

The musical score consists of ten staves of music. Staff 1: Treble clef, common time (2). Dynamics: 'p' (pianissimo), 'f' (fortissimo). Staff 2: Treble clef, common time (2). Dynamics: 'p'. Staff 3: Treble clef, common time (2). Dynamics: 'f'. Staff 4: Treble clef, common time (2). Dynamics: 'p', 'f'. Staff 5: Treble clef, common time (2). Dynamics: 'p'. Staff 6: Treble clef, common time (2). Dynamics: 'f'. Staff 7: Treble clef, common time (2). Staff 8: Treble clef, common time (2). Staff 9: Treble clef, common time (2). Staff 10: Treble clef, common time (2). In all staves, each measure contains six groups of double triplets, indicated by six vertical strokes above the notes.



III. Tempo di Polacca ma moderato.

H. BAERMANN.

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The music consists primarily of eighth-note patterns with various dynamics and performance instructions like 'f p' and '>' (slurs). The piece concludes with a dynamic marking '= dolce.' followed by a final staff.

p poco moderato.

scherzando.

Musical score for a solo instrument (likely flute or oboe) in common time (indicated by 'C'). The score is composed of ten staves of music, each with a treble clef and a key signature of two sharps (F# major). The music features continuous eighth-note patterns, often grouped by vertical bar lines. Various dynamics are indicated throughout the score:

- Measure 1: Dynamics include *tr*, *f*, and *tr*.
- Measure 2: Dynamics include *tr* and *f*.
- Measure 3: Dynamics include *tr*, *decresc.*, and *pp*.
- Measure 4: Dynamics include *v*.
- Measure 5: Dynamics include *v*.
- Measure 6: Dynamics include *p*.
- Measure 7: Dynamics include *v*.
- Measure 8: Dynamics include *v*.
- Measure 9: Dynamics include *tr*.
- Measure 10: Dynamics include *f*.

Articulation marks such as '>' and 'v' are used to indicate specific performance techniques. The score is numbered 86 at the top left and includes a page number 1974-114 at the bottom left.

112. Allegretto.

Sheet music for piano, page 87, measure 112. The music is in 6/4 time, key of A major (three sharps). The score consists of two staves. The top staff starts with a dynamic 'p' and features eighth-note patterns with grace notes. The bottom staff begins with a dynamic 'f'. Both staves include various slurs, grace notes, and dynamic markings like 'mf', 'p', and 'f'.

113. Moderato.

The musical score consists of ten staves of music for a single instrument. The key signature varies throughout the piece, with sections in G minor, A minor, D major, E major, F# major, C major, B major, A major, and G major. The time signature is consistently common time (indicated by 'g'). The music is marked 'Moderato.' The first staff begins with a sixteenth-note pattern. Subsequent staves feature various melodic lines with grace notes and sixteenth-note figures. Dynamics include 'ff' (fortissimo) at the beginning of the eighth staff, 'f' (forte) at the start of the ninth staff, 'tr' (trill) in the fourth staff, and another 'ff' at the start of the tenth staff. The score concludes with a final dynamic marking 'f' at the end of the ninth staff.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music consists primarily of eighth-note patterns with various dynamics like 'f' (fortissimo), 'tr' (trill), and 'dolce.' (dolcissimo). The notation includes slurs, grace notes, and dynamic markings.

114. Allegretto.

p

rall. *a tempo.*

The musical score consists of ten staves of piano music. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music is composed of eighth-note patterns. Dynamics include forte (f), piano (p), and rallentando (rall.). Specific markings include 'tr' (trill) over a note, 'f' (forte) at the beginning of a staff, 'p' (piano) in the middle of a staff, and 'a tempo.' after a rallentando section. The music features grace notes and slurs.

115. Allegro non troppo.

p *passionato.*

116. Allegro molto.

H. BAERMANN.

The musical score consists of ten staves of piano music. The key signature changes frequently, including sections in C major, A minor, G major, F# major, E major, D major, C major, B major, A major, and G major. The time signature is mostly common time. Dynamics such as *f*, *ff*, *tr*, and *ff* are used throughout. Measure 116 begins with a forte dynamic (*f*) and contains eighth-note patterns with grace notes. Measures 117 through 125 follow a similar pattern, with measure 125 concluding with a forte dynamic (*ff*) and a repeat sign.

94

104

103

102

101

100

99

98

97

96

Poco lento.

Poco lento.

1974-114

ff

Tempo I.

CONCERTINO.

Allegro ma non troppo.
SOLO.

C. M. v WEBER.

The sheet music consists of ten staves of musical notation for a solo instrument. The first five staves are in 3/4 time, and the remaining five are in 2/4 time. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, and G major. Dynamics such as *pp*, *f*, *p*, *ff*, and *dolce* are indicated throughout. Performance instructions include *SOLO.*, *Andante.*, *con anima.*, *Poco più vivo.*, and *con fuoco.*. Measure numbers 2, 3, 4, 5, and 6 are marked at the beginning of certain staves.

A page from a musical score featuring ten staves of music for orchestra. The music is in common time, mostly in G minor (indicated by a 'G' with a sharp sign) and includes sections in F major and C major. The instrumentation includes strings, woodwinds, and brass. The score consists of ten staves of music, each with a treble clef and a key signature. The music is divided into sections: 'TUTTI. SOLO.' (measures 5-6), 'f con fuoco.' (measure 5), 'ritard.' (measure 11), 'Allegro. dolce.' (measure 14), and 'TUTTI.' (measures 12-13). Measure numbers 5, 12, and 13 are also present. The page number 97 is in the top right corner.

SOLO.
risoluto.

dolce.

dolce.

ff

TUTTI. 5 *SOLO.* *con passione.*

f

p

1 2

ff

3

The peculiar construction of the Clarinet does not permit of rapid passages in the extreme keys of sharps or flats being played with ease and smoothness, therefore Clarinets of various sizes are made to facilitate those difficulties.

The length of a Clarinet determines the key in which it stands, or, - in other words, the longer the instrument is, the lower the given note will sound.

The Clarinets generally used are those in $B\flat$, $A\sharp$ and C for string orchestra, $B\flat$ and $E\flat$ for military bands. In German compositions Clarinets in F and D are also used.

An example is given here, how the notes played on the various Clarinets do in reality sound on a violin or piano.

The actual sound on the C Clarinet is the same as on the violin or piano.

HARLEQUINADE POLKA.

J. M. Morelli.

Moderato.

Moderato.

Cadenza.

POLKA. *S*

rall.

Slower. *TUTTI.*

f

decresc.

ff

p

a tempo.

p *rall.*

ff

a tempo.

p *D.S.*

p

CODA.

ff

AVE MARIA.

101

A. Fessy.

Lento. *cantabile con espress.*

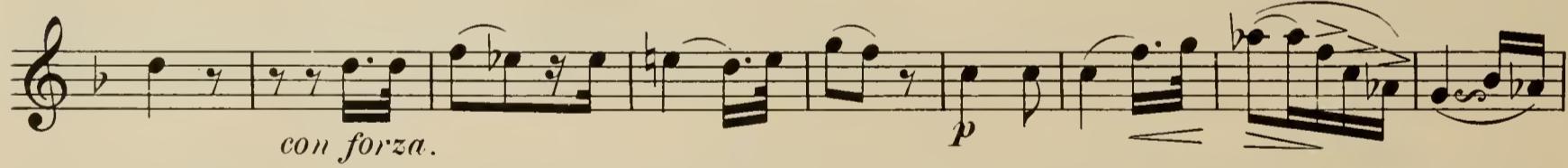
The musical score consists of two staves of music for a single instrument, likely a piano or harp. The top staff is in common time, C major, and the bottom staff is in common time, G major. The music begins with a Lento tempo, marked *cantabile con espress.*, with dynamics *p* and *f*. It features sixteenth-note patterns, grace notes, and various dynamic markings like *rall.* and *> < f >*. The tempo changes to Allegro at the start of the second staff, indicated by the text "Allegro." The music continues with dynamic markings such as *p*, *f*, and *p*, along with slurs and grace notes. The piece concludes with a final dynamic marking of *f*.

Temptation.

(VERDI)

H. Klosé.

Andantino.

*Poco più mosso.**a tempo.*

HOW CAN I LEAVE THEE.

Reinhold Ritter, Op. 11.

Allegro.

Cadenza.
staccato.

ff

pp

ff

THEMA.
Andante.

VAR. Più Allegro.

Andantino.

Musical score for the Andantino section, measures 1-4. The score consists of four staves of music for a single instrument. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show a melodic line with various note values and rests. Measure 4 concludes with a dynamic *rall.*

Cadenza.

Musical score for the Cadenza section, measures 5-8. The score shows a continuous melodic line with eighth-note patterns. Dynamics include *mf*, *f*, and *ff*.

Allegro moderato.

Musical score for the Allegro moderato section, measures 9-12. The score features eighth-note patterns with dynamics *ff* and *rall.*

Cadenza.

Musical score for the Cadenza section, measures 13-16. The score shows a melodic line with eighth-note patterns and dynamics *ff* and *rall.*

Lento.

Musical score for the Lento section, measures 17-20. The score consists of four staves of music for a single instrument, starting with a dynamic *p*.

Allegro.

Musical score for the Allegro section, measures 21-24. The score shows a melodic line with eighth-note patterns and dynamics *ff*.

POLONAISE FROM "MIGNON."

Ambroise Thomas.

Mod^{to} tempo di Polacca.

The music is in 3/4 time and consists of 15 staves of piano sheet music. The key signature changes throughout the piece, including C major, G major, D major, and A major. Dynamics such as *f* (fortissimo), *p* (pianissimo), *cresc.*, and *dim.* are indicated. The music features various note values including eighth and sixteenth notes, and includes slurs and grace notes.

Musical score for solo instrument (likely violin or cello) consisting of ten staves of music. The score includes dynamic markings such as *pp*, *dol.*, *cresc.*, *dolce.*, *f*, *ff*, *p*, *a tempo*, *animato un poco.*, *p*, *accel.*, *cresc.*, *f*, *p più rit.*, *cresc. pressez.*, and *ff*. Articulation marks like *trum.* and *tr.* are also present. Performance instructions include *poco rit.* and *12*.

LONG LONG AGO.

„Lang, lang ist's her!“

Fantaisie.

Moderato.

Violin.

THEMA.

Andante.

VARIATION.

Reinhold Ritter, Op. 12.

Solo.

Adagio.

C.

Cadenza. *ff* *Recit.* *ff*

13

rall. <>

Allegretto.

The musical score consists of ten staves of music for a single instrument, likely a violin or similar bowed string instrument. The music is in common time (indicated by '2/4' in the first staff) and is labeled 'Allegretto.' at the beginning. The notation includes various弓法 (bowing techniques) such as **rall.** (rallentando), **a tempo.**, **f** (forte), **p** (piano), **pp** (pianissimo), and **staccato**. The music features melodic lines with grace notes, slurs, and dynamic markings throughout the ten staves.

CONCERTINO.

Allegro. $\text{♩} = 29.$

F. Manns, Op. 29.

Sheet music for the Allegro movement of Concertino, Op. 29. The music is in common time (indicated by '6') and consists of eight staves of musical notation. The first staff starts with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff features trills. The fourth staff includes dynamics 'mf' and 'dim.'. The fifth staff shows a piano dynamic (p). The sixth staff contains a dynamic 'f'. The seventh staff has a dynamic 'mf'. The eighth staff concludes with a dynamic 'rit.'

ROMANZE.

Moderato. $\text{♩} = 36.$

Sheet music for the Romanze movement of Concertino, Op. 29. The music is in common time (indicated by '3') and consists of four staves of musical notation. The first staff is marked 'dolce.'. The second staff begins with a forte dynamic (f). The third staff features dynamics 'dim.' and 'mf'. The fourth staff concludes with a dynamic 'rit.'

111

mf < <

tranquillo e dolce.

piu anime e cresc.

f

Tempo I.

mf < rit. e dim.

RONDO.
Allegro. ♩ = 108.

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The music includes various dynamics such as *f* (fortissimo), *mf* (mezzo-forte), *tr* (trill), *cresc.*, *f*, *poco a poco*, and *dimin.* The notation consists of black notes on five-line staves with some ledger lines and rests.

Musical score for solo instrument (likely violin or cello) in ten staves. The score includes dynamic markings such as *mf*, *p*, *cresc.*, *espr. dolce.*, *portamente.*, and *dim.*. Performance instructions include *tr.* (trill), *3* (a triplet bracket), and *mf* (mezzo-forte). The music features sixteenth-note patterns with grace notes and slurs.

The musical score consists of ten staves of music for a solo instrument. The music is in common time. It features various dynamics, including *f* (forte), *p* (piano), and accents. Performance instructions like "riten." (ritenunti) and "a tempo.." are included. Fingerings are marked with the number "3" below specific notes. The notation uses a treble clef.

The musical score consists of ten staves of music for a solo instrument, likely piano. The music begins with a dynamic of *mf*. The first staff ends with a fermata. The second staff begins with a dynamic of *cresc.*, followed by a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *cresc.*, followed by another dynamic of *cresc.*. The sixth staff begins with a dynamic of *f*, followed by *dim.*, then *mf*. The seventh staff begins with a dynamic of *f*, followed by *mf*. The eighth staff begins with a dynamic of *tr*. The ninth staff begins with a dynamic of *tr*. The tenth staff begins with a dynamic of *tr*.

VARIATIONS.

Clarinet in B♭.

THEME.

Andante con moto. (♩ = 69)

C. M. v. Weber, Op. 33.

The musical score consists of two parts: the Theme and Variations I & II.

Theme: Key: C major. Time: Common time. Dynamics: *p*, *rall.* Measure 1: *p*. Measure 2: *rall.* Measure 3: *a tempo.* Measure 4: *p*, *f*. Measure 5: *poco rall.*

Variation I: Key: C major. Time: Common time. Dynamics: *dolce.*, *Più vivo.* (♩ = 108), *rall.*, *a tempo.*, *a tempo.*, *decresc.*, *poco rall.*, *pp*, *f*, *poco rall.*, *a tempo.*, *cresc.*, *f*, *poco rall.*

Variation II: Key: C major. Time: Common time. Measures 1 through 8 are shown. Measure 1: *p*. Measure 2: *cresc.* Measure 3: *f*. Measure 4: *poco rall.*

Piano acc. to be had separate.

Published 1894 by Carl Fischer, New York.

VAR. III.

Clarinet in B \flat .Molto Adagio, quasi Fantasia. ($\text{♩} = 40$)

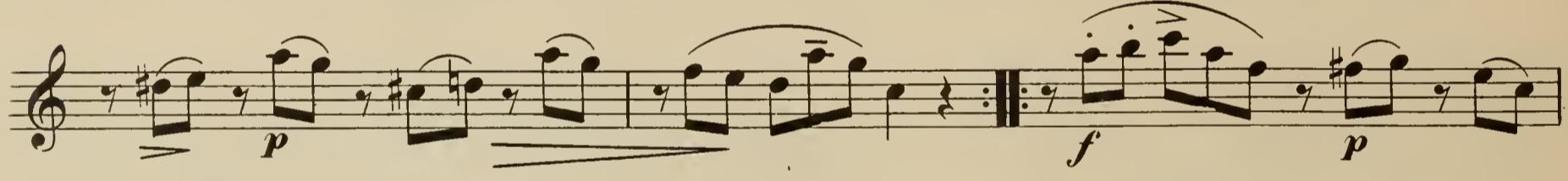
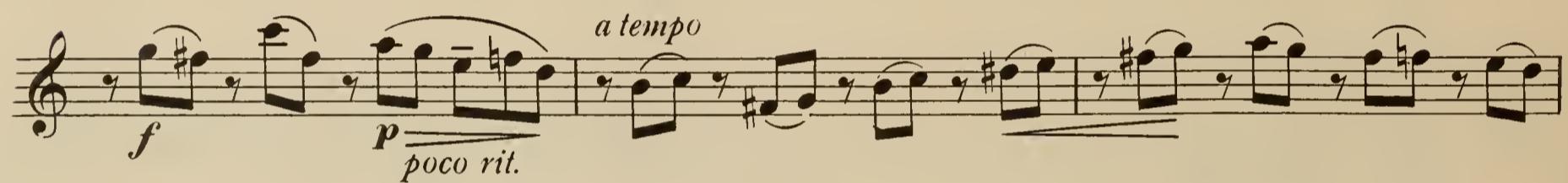
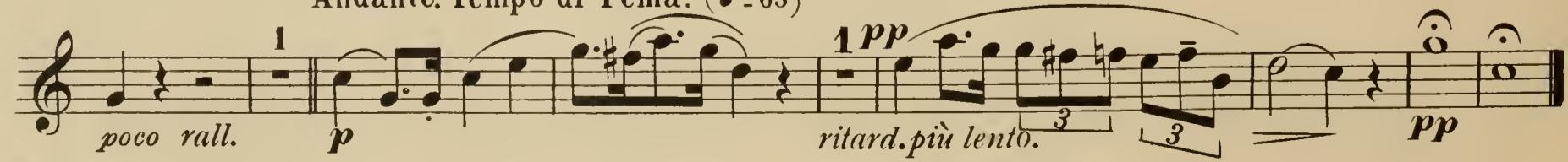
Ossia.

3983-13

Clarinet in B \flat .

Sheet music for Clarinet in B \flat . The music is divided into sections by measure numbers and dynamic changes.

- Measures 1-8:** Dynamics ff, tr, dim., p, rit.
- Measures 9-10:** Measures 9 and 10 are grouped together with a bracket labeled "9". Measure 9 starts with ff and ends with a fermata. Measure 10 starts with a dynamic marking "tr".
- Measures 11-12:** Measures 11 and 12 are grouped together with a bracket labeled "11". Measure 11 starts with pp and poco rit. Measure 12 starts with f.
- Measures 13-14:** Measures 13 and 14 are grouped together with a bracket labeled "12". Measure 13 starts with pp and poco rit. Measure 14 starts with f.
- Variation IV:** Animato. 8 measures. Measure 8 starts with 8. Measure 9 starts with 3. Measure 10 starts with Piano. Measure 11 starts with attaca.
- Variation V:** Allegro animato, con fuoco. (♩ = 120) 8 measures. Measure 1 starts with ff. Measure 2 starts with cresc. Measure 3 starts with f. Measure 4 starts with ff. Measure 5 starts with ff. Measure 6 starts with ff. Measure 7 starts with ff. Measure 8 starts with ff.
- Measures 15-16:** Measures 15 and 16 are grouped together with a bracket labeled "15". Measure 15 starts with ff and poco rit. Measure 16 starts with a tempo and ff.
- Measures 17-18:** Measures 17 and 18 are grouped together with a bracket labeled "16". Measure 17 starts with ff. Measure 18 starts with ff.
- Measures 19-20:** Measures 19 and 20 are grouped together with a bracket labeled "17". Measure 19 starts with ff. Measure 20 starts with ff.

Clarinet in B \flat .VAR.VI.
Lento. ($\text{♩} = 56$)*quasi Recit.*VAR. VII.
Allegro. ($\text{♩} = 104$)Andante. Tempo di Tema. ($\text{♩} = 63$)

FANTASIA

“Souvenir de Töplitz”

Solo Clarinet in A.

Clarinet Solo.

R.Gruenwald, Op. 224.

Theatre Orch.

359 A110 maestoso. ($\text{♩} = 92$)

2nd Cl.

SOLO.

risoluto.

dim.

p

a tempo.

p

rit.

cresc.

f

rit.

p con passione.

con grazia.

Più animato.

fz

f

Cad.

ad lib.

rall.

2nd Cl.

Più All10 ($\text{♩} = 116$)

f

p

Viola.

Solo Clarinet in A.

Alltto (♩ = 80)

a tempo.

rit. *p* *rit.* *mf*

accel. *rit.* *p* *rit.*

a tempo.

p dolce. *sf* *p rit.* *f* *2nd Cl.*

Piu mosso.

mf *VAR.*

Animato.

f

f

f

f

f

f

Cad.

f

p *rall.*

p *a tempo.*

Solo Clarinet in A.

The sheet music consists of ten staves of musical notation for Solo Clarinet in A. The music is divided into sections by measure numbers and includes dynamic markings, articulations, and performance instructions such as *Tutti.*, *Andante*, *dolce.*, *a tempo.*, *rit.*, *Animato*, *cresc.*, *mf*, *dim.*, *p*, *cresc. e accel.*, *f*, *tr.*, *Cad.*, and *long.*

Measure 1: Measures 1-10. Dynamics: *f*. Articulation: slurs. Measure 10 ends with a repeat sign.

Measure 11: Measures 11-15. Dynamics: *f* 2^d Cl. Articulation: slurs. Measure 15 ends with a repeat sign.

Measure 16: Measures 16-20. Dynamics: *pp*. Articulation: slurs.

Measure 21: Measures 21-25. Dynamics: *p* dolce. Articulation: slurs.

Measure 26: Measures 26-30. Dynamics: *p*. Articulation: slurs.

Measure 31: Measures 31-35. Dynamics: *tr.* Articulation: slurs.

Measure 36: Measures 36-40. Dynamics: *rit.* Articulation: slurs.

Measure 41: Measures 41-45. Dynamics: *a tempo.* Articulation: slurs.

Measure 46: Measures 46-50. Dynamics: *animato* (♩ = 80). Articulation: slurs.

Measure 51: Measures 51-55. Dynamics: *mf*. Articulation: slurs.

Measure 56: Measures 56-60. Dynamics: *cresc.* Articulation: slurs.

Measure 61: Measures 61-65. Dynamics: *fz*. Articulation: slurs.

Measure 66: Measures 66-70. Dynamics: *fz*. Articulation: slurs.

Measure 71: Measures 71-75. Dynamics: *tr.* Articulation: slurs.

Measure 76: Measures 76-80. Dynamics: *p* cresc. e accel. Articulation: slurs.

Measure 81: Measures 81-85. Dynamics: *f* a tempo. Articulation: slurs.

Measure 86: Measures 86-90. Dynamics: *tr.* Articulation: slurs.

Measure 91: Measures 91-95. Dynamics: *tr.* Articulation: slurs.

Measure 96: Measures 96-100. Dynamics: *long.* Articulation: slurs.

Solo Clarinet in A.

All' con spirito. (♩ = 76.)

cresc.

molto rit.

Più mosso. (♩ = 88.)

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

| | | | |
|-------------------------------|---|----------------------------|--|
| A. | to, in or at; <i>a tempo</i> , in time | <i>Mezzo-piano (mp)</i> | Moderately soft |
| <i>Accelerando (accel.)</i> | Gradually increasing the speed | <i>Minore</i> | Minor Key |
| <i>Accent</i> | Emphasis on certain parts of the measure | <i>Moderato</i> | Moderately. <i>Allegro moderato</i> , moderately fast |
| <i>Adagio</i> | Slowly leisurely | <i>Molta</i> | Much; very |
| <i>Ad libitum (ad lib.)</i> | At pleasure; not in strict time | <i>Morendo</i> | Dying away |
| <i>A due (a 2)</i> | To be played by both instruments | <i>Mosso</i> | Equivalent to rapid. <i>Piu mosso</i> , quicker. |
| <i>Agitato</i> | Restless, with agitation | <i>Moto</i> | Motion. <i>Con moto</i> , with animation |
| <i>Al or Alla</i> | In the style of | <i>Non</i> | Not |
| <i>Alla Marcia</i> | In the style of a March | <i>Notation</i> | The art of representing musical sounds by means of written characters |
| <i>Allegretto</i> | Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i> | <i>Obbligata</i> | An indispensable part |
| <i>Allegro</i> | Lively; brisk, rapid. | <i>Opus (Op.)</i> | A work. |
| <i>Allegro assai</i> | Very rapidly | <i>Ossia</i> | Or; or else. Generally indicating an easier method |
| <i>Amoroso</i> | Affectionately | <i>Ottava (8va)</i> | To be played an octave higher |
| <i>Andante</i> | In moderately slow time | <i>Pause (♩)</i> | The sign indicating a pause or rest |
| <i>Andantino</i> | Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense | <i>Perdendosi</i> | Dying away gradually |
| <i>Anima, con }</i> | With animation | <i>Piacere, a</i> | At pleasure |
| <i>Animato</i> | | <i>Pianissimo (pp)</i> | Very softly |
| <i>A piacere</i> | At pleasure; equivalent to <i>ad libitum</i> | <i>Piano (p)</i> | Softly |
| <i>Appassionato</i> | Impassioned | <i>Piu Allegro</i> | More quickly |
| <i>Arpeggio</i> | A broken chord | <i>Piu tosto</i> | Quicker |
| <i>Assai</i> | Very; <i>Allegro assai</i> , very rapidly | <i>Poco or un poco</i> | A little |
| <i>A tempo</i> | In the original tempo | <i>Poco a poco</i> | Gradually, by degrees; little by little |
| <i>Attacca</i> | Attack or begin what follows without pausing | <i>Poco piu mosso</i> | A little faster |
| <i>Barcarolle</i> | A Venetian boatman's song | <i>Poco meno</i> | A little slower |
| <i>Bis</i> | Twice, repeat the passage | <i>Poco piu</i> | A little faster |
| <i>Bravura</i> | Brilliant; bold; spirited | <i>Poi</i> | Then; afterwards |
| <i>Brillante</i> | Showy, sparkling, brilliant | <i>Pomposo</i> | Pompous; grand |
| <i>Brio, con</i> | With much spirit | <i>Prestissimo</i> | As quickly as possible |
| <i>Cadenz</i> | An elaborate, florid passage introduced as an embellishment | <i>Presto</i> | Very quick; faster than <i>Allegro</i> |
| <i>Cantabile</i> | In a singing style | <i>Primo (1mo)</i> | The first |
| <i>Canzonetta</i> | A short song or air | <i>Quartet</i> | A piece of music for four performers. |
| <i>Capriccio a</i> | At pleasure, <i>ad libitum</i> | <i>Quasi</i> | As if; in the style of |
| <i>Cavatina</i> | An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i> | <i>Quintet</i> | A piece of music for five performers |
| <i>Chord</i> | The harmony of three or more tones of different pitch produced simultaneously | <i>Rallentando (rall.)</i> | Gradually slower |
| <i>Coda</i> | A supplement at the end of a composition | <i>Replica</i> | Repetition. <i>Senza replica</i> , without repeats |
| <i>Col or con</i> | With | <i>Rinforzando</i> | With special emphasis |
| <i>Crescendo (cresc.)</i> | Swelling; increasing in loudness | <i>Ritardando (rit.)</i> | Gradually slower and slower |
| <i>Da or dal</i> | From | <i>Risoluto</i> | Resolutely; bold; energetic |
| <i>Da Capo (D. C.)</i> | From the beginning | <i>Ritenuto</i> | In slower time |
| <i>Dal Segno (D. S.)</i> | From the sign | <i>Scherzando</i> | Playfully; sportively |
| <i>Decrescendo (decresc.)</i> | Decreasing in strength | <i>Secondo (2do)</i> | The second singer, instrumentalist or part |
| <i>Diminuendo (dim.)</i> | Gradually softer | <i>Segue</i> | Follow on in similar style |
| <i>Divisi</i> | Divided, each part to be played by a separate instrument | <i>Semplice</i> | Simply; unaffectedly |
| <i>Dolce (dol.)</i> | Softly; sweetly | <i>Senza</i> | Without. <i>Senza sordino</i> without mute |
| <i>Dolcissimo</i> | Very sweetly and softly | <i>Sforzando (sf)</i> | Forcibly; with sudden emphasis |
| <i>Dominant</i> | The fifth tone in the major or minor scale | <i>Simile or Simili</i> | In like manner |
| <i>Duet or Duo</i> | A composition for two performers | <i>Smarzando (smorz)</i> | Diminishing in sound. Equivalent to <i>Morendo</i> |
| <i>E</i> | And | <i>Solo</i> | For one performer only. <i>Solo</i> ; for all |
| <i>Elegante</i> | Elegant, graceful | <i>Sordino</i> | A mute. <i>Con sordino</i> , with the mute |
| <i>Energico</i> | With energy, vigorously | <i>Sostenuto</i> | Sustained; prolonged. |
| <i>Enharmonic</i> | Alike in pitch, but different in notation | <i>Sotto</i> | Below; under. <i>Sotto voce</i> , in a subdued tone |
| <i>Espressivo</i> | With expression | <i>Spirito</i> | Sp. it. <i>con Spirito</i> with spirit |
| <i>Finale</i> | The concluding movement | <i>Staccato</i> | Detached; separate |
| <i>Fine</i> | The end | <i>Stentando</i> | Dragging or retarding the tempo |
| <i>Forte (f)</i> | Loud | <i>Stretto or stretta</i> | An increase of speed. <i>Piu stretto</i> faster |
| <i>Forte-piano (fp)</i> | Accent strongly, diminishing instantly to piano | <i>Subdominant</i> | The fourth tone in the diatonic scale |
| <i>Fortissimo (ff)</i> | Very loud | <i>Syncopation</i> | Change of accent from a strong beat to a weak one. |
| <i>Forzando (fz >)</i> | Indicates that a note or chord is to be strongly accented | <i>Tacet</i> | "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question. |
| <i>Forza</i> | Force of tone | <i>Tempo</i> | Movement; rate of speed. |
| <i>Fuoco, con</i> | With fire; with spirit | <i>Tempo primo</i> | Return to the original tempo. |
| <i>Giocoso</i> | Joyously; playfully | <i>Tenuto (ten.)</i> | Held for the full value. |
| <i>Giusto</i> | Exact; in strict time | <i>Thema or Theme</i> | The subject or melody. |
| <i>Grandioso</i> | Grand; pompous; majestic | <i>Tonic</i> | The key-note of any scale. |
| <i>Grave</i> | Very slow and solemn | <i>Tranquillo</i> | Quietly. |
| <i>Grazioso</i> | Gracefully | <i>Tremolando, Tremolo</i> | A tremulous fluctuation of tone. |
| <i>Harmony</i> | In general, a combination of tones, or chords, producing music | <i>Trio</i> | A piece of music for three performers. |
| <i>Key note</i> | The first degree of the scale, the tonic | <i>Triplet</i> | A group of three notes to be performed in the time of two of equal value in the regular rhythm. |
| <i>Largamente</i> | Very broad in style | <i>Tropo</i> | Too; too much <i>Allegro, ma non troppo</i> , not too quickly. |
| <i>Larghetto</i> | Slow, but not so slow as Largo; nearly like Andantino | <i>Tutti</i> | All; all the instruments. |
| <i>Largo</i> | Broad and slow; the slowest tempo-mark | <i>Un.</i> | A, one, an. |
| <i>Legato</i> | Smoothly, the reverse of staccato | <i>Una corda</i> | On one string. |
| <i>Ledger-line</i> | A small added line above or below the staff | <i>Variatione</i> | The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments. |
| <i>Lento</i> | Slow, between Andante and Largo | <i>Veloce</i> | Quick, rapid, swift. |
| <i>L'istesso tempo</i> | In the same time, (or tempo) | <i>Vibrato</i> | A wavering tone-effect, which should be sparingly used. |
| <i>Loco</i> | In place. Play as written, no longer, an octave higher or lower | <i>Vivace</i> | With vivacity; bright; spirited. |
| <i>Ma</i> | But | <i>Vivo</i> | Lively; spirited. |
| <i>Ma non troppo</i> | Lively, but not too much so | <i>Volti Subito V.S.</i> | Turn over quickly. |
| <i>Maestoso</i> | Majestically; dignified | | |
| <i>Maggiore</i> | Major Key | | |
| <i>Marcato</i> | Marked | | |
| <i>Meno</i> | Less | | |
| <i>Meno mosso</i> | Less quickly | | |
| <i>Mezzo</i> | Half; moderately | | |